

THE DIAL

A SEMI-MONTHLY JOURNAL OF

Literary Criticism, Discussion, and Information.

EDITED BY
FRANCIS F. BROWNE. } Volume XXXI.
No. 371.

CHICAGO, DEC. 1, 1901.

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THE RIGHT READING FOR VERY YOUNG CHILDREN.

In considering the old-world and classic Nursery Books for children, and in discussing their suitability and value, one is confronted with two difficult problems, about which there has been of late much difference of opinion expressed. One problem is as to the literary style, and the other as to the content of the stories.

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There are those also who object to anything like what may be called, for the want of a more definite expression, the "blood and thunder" element in some of the older nursery tales, and would eliminate altogether from the children's reading such stories as "Jack the Giant-Killer," "Jack and the Bean Stalk," etc.; while there are others who do not deem such stories to be harmful.

Now, the selection of books for children should not be governed by any fads or passing fancies, but should be based upon principles that lie deep down and are permanent; and as a great responsibility attaches to all who have anything to do with the upbringing of youth in connection with the choice of their books, it is very desirable to find out the right path and to pursue it. It should be premised that the

class of books to which I am referring are books intended to be pleasure-books for children, not lesson-books out of which they are to be taught, but books which they may read for their delight and gratification, and out of which they may get some mental nourishment to aid their growing intelligence and power of imagination, and help in the development of character.

First, as to this question of style. Will not the child in reading for his pleasure, to get at the sense of a story, unconsciously absorb a more varied vocabulary, and therefore acquire a greater power of self-expression, if we give him books which have various and distinct characteristics of style? In the old-world wonder stories, as they may be called, the flavor of the style is that associated with books that belong to an earlier period of our history, a style adapted to the thought and action of the story; and is it wise to attempt to reduce them to the common level of "schoolbookese," carefully adapted to every grade of school work, in order to make the task of the teacher smooth and his path straight?

These stories, with their archaic flavor, written in a style remote from the present, are not as a rule unintelligible to the child in his pleasure reading at home or in school. Should not the child, from the beginning of his reading, be accustomed to varied styles in literature, for the very same reason that his food should be varied? Do we not want the child to absorb, not to discriminate, by means of his pleasure reading? Many of the archaisms which are objected to in these stories have a current value as much as those in the Bible and in Shakespeare. They are employed in later life, on rare occasions it is true, and generally when the emotions are most deeply stirred; they have the ring of true metal in them. I would not give children stilted or awkward sentences, or bad grammar, or coarse and vulgar language; but I think there is much to say in favor of retaining the flavor of these earlier versions as much as possible.

With reference to this question of variety of style, I have found in some very young children, long before one would have expected it, very considerable variations in the degree of their sensitiveness and appreciation. One child will enjoy the lilt of the ballad, while another child will become impatient with it. A very interesting story was recently told me, by an intelligent and highly cultivated lady, of her experience with her own little boy. One day, before he could speak, he was very un-

quiet and fretful. She took him in her arms to quiet him, and purely by accident took up a book of English ballads and began to read aloud. She continued for some time, until the child, soothed, fell asleep. The next day at about the same hour the boy went to his mother and said, "Mamma, Mamma, la-la, la-la." She could not understand what he meant; but he continued persistently. She put her hand upon everything within reach, and finally upon the green book from which she had read the ballads the day before. With intense excitement the child cried, "Mamma, la-la; Mamma, la-la," and she repeated the reading of the day before. Day after day for months that child insisted upon having his dose of ballad; and now that he is a grown-up young man, he still keeps his love for that particular form of literature.

A careful observation of children will indicate, too, that character is early indicated by the tastes they evince in these directions. The first bit of rhyme learned by a little boy whom I once knew well was the action-verse of Mother Goose, —

"There was a man of Thessaly,
And he was wondrous wise,
He jumped into a bramble bush,
And scratched out both his eyes."

The next thing that attracted him as he grew older, and which he appropriated of his own accord, was

"Drive the nail aright, boys,
Hit it on the head."

Vigorous rhymes of this kind always appealed to him; and when he grew up he became a sturdy, indomitable, forceful man of action.

Now, with regard to the content of such stories as those of the "Jack" series, it is necessary to repeat that they are not put before children with a view to teaching them the tales; but is there any reason why healthy children of to-day should not read these stories with as much delight and as little possibility of harm as the children of past generations have done, whereof the memory of man runneth not to the contrary?

If a boy is left to grow up without making acquaintance with such stories in his early days, is he not far more likely to get hold of the "blood and thunder" literature which he will find on the news-stands, at an age when it is more likely to be hurtful to him, than if the natural desire for reading about deeds such as those described in the tales to which I am referring had been satisfied at an earlier period?

President G. Stanley Hall tells us that the love of fight is "biological and self-preservative"; behind all that we call moral courage there must be something of the physical to back it up. In fact, what we call moral courage is the outgrowth of something physical; and do not the pictures of physical courage and prowess in these stories, without always exactly impelling the child to go and do likewise, inspire him with a sense of conflict and conquest, which, when once stirred, can be led in directions where it tends to the making of strong character?

A great deal has been said on the subject of the heritage of fear with which every child may be said to be born. I know of a boy who was never painfully disturbed by any of the "Jack-the-Giant-Killer" stories, but who was rendered miserable and unhappy for many years of his little life by the nameless horrors with which the teaching of the doctrines of Calvinistic Christianity filled his little soul. It is quite right to shield the young from needless and nameless terrors, but the most fearful child thrills with delight and glows with satisfaction when he finds that the giants and other beings that inspired him with terror are defeated; and are not these perfectly legitimate sensations to evoke?

We older folk are stirred to the depths of our being by a dramatic representation, but all the while at the back of our minds we know that the actual tragedy is not actually taking place before our eyes; and has not the boy, long before he reaches the age of scepticism about his fairy stories, a similar kind of subconsciousness which does not interfere with the emotions evoked?

CHARLES WELSH.

COMMUNICATION.

THE BOOKS CHILDREN PREFER.

(To the Editor of THE DIAL.)

Wishing to know what books children prefer (rather than what books parents prefer for their children), I recently took the vote of about two thousand young people, between the ages of nine and fifteen, belonging to the "Advance Society," an association which I organized several years ago for the encouragement of good reading among the young, and which has a weekly department in the St. Louis "Christian-Evangelist." These children live in thirty-nine states, and Canada, and I feel justified in the conclusion that the lists forwarded are fairly representative of the tastes of American childhood.

I have often suspected that juvenile works are writ-

ten upon the supposition that youthful minds cannot digest strong intellectual food. When I was young, I looked with disfavor upon all works ostentatiously "for boys and girls." But was I an exception? It was this point I determined to settle. Why are juvenile works usually for the day, only? If they reach the heart of the young, should they not possess the perennial freshness possessed by great novels—since the young we have always with us? But if the young prefer books which older readers enjoy, why should we seek to disguise the truth? That such works cannot be appreciated in all their depths, is apparent enough; but do young people find so much which they can appreciate in mature works, that they prefer them to books carefully written down to the comprehension of boys and girls? When the cautious mother presents her daughter with a copy of "Little Flossy's Rainy Day," or "How Lena Did," is that daughter secretly wondering if David Copperfield will find his aunt's house, or if Jean Valjean will reach a happy, serene old age?

In taking the vote, each child was requested to send a list of his or her ten favorite books, in the order of preference, and a list of the three authors found personally most enjoyable. I was assured by mature readers that few lists would be sent, since children of from nine to fifteen years of age have not read ten books for pleasure; but, still mindful of my own youthful experiences, I put from me the thought that I might have been a great exception to the human race, and waited. I heard from nearly all of the two thousand members, and the thirty-five books which follow are those oftenest named in the lists forwarded. The little girl who, in her list of ten, named the books which received the greatest popular vote, was ten years old. I name the works in the order of their popularity:

Little Women, Uncle Tom's Cabin, Robinson Crusoe, Old Fashioned Girl, Black Beauty, Little Men, Under the Lilacs, Longfellow's Poems, Dickens's Child's History of England, John Halifax, Pilgrim's Progress, Joe's Boys, Little Lord Fauntleroy, David Copperfield, Eight Cousins, Rose in Bloom, Barriers Burned Away, Last Days of Pompeii, Ten Nights in a Bar-Room, Swiss Family Robinson, The Lamplighter, Helen's Babies, Wide Wide World, Lady of the Lake, Ivanhoe, Jane Eyre, Æsop's Fables, Elsie Dinmore, Oliver Twist, Prince and the Pauper, Lamb's Tales from Shakespeare, Alice in Wonderland, Through the Looking-Glass, Green Mountain Boys, Titus.

A great many other books were general favorites, coming close behind the leading thirty-five. A few of these, standing high in the list of favorites, were the following: Autocrat of the Breakfast Table, Prince of the House of David, Deerslayer, Thaddeus of Warraw, Scottish Chiefs, Old Curiosity Shop, Adam Bede, Madcap Violet, Scarlet Letter, Vicar of Wakefield, Franklin's Autobiography.

The following authors proved the most popular: Miss Alcott, Longfellow, Dickens, Whittier, Scott, E. P. Roe, Sophie May, Mrs. Stowe, Mrs. Burnett, Bryant, J. T. Trowbridge, Martha Finley, James Whitcomb Riley, Eugene Field, Mary E. Wilkins, Kate Douglas Wiggin, Irving, Thomas Moore.

These facts carry their moral with them. Are they not of more value than a world of theories?

J. BRECKENRIDGE ELLIS.

Albany, Mo., Nov. 24, 1901.

The New Books.

JOHN RICHARD GREEN.*

The author of "A Short History of the English People" was born in 1837, and died in 1883, at the comparatively early age of forty-five. Although eighteen years have elapsed since his death, his life has not hitherto been written. Mr. Leslie Stephen has at last undertaken the task, at the request of Mrs. Green, and the result is a biography, chiefly compounded of Green's letters, and thus essentially autobiographical in character, which is one of the most important books of the year, and one of the most fascinating books of its kind in English literature. Just why there has been so much delay in the publication of this material, which is treasure-trove in the highest sense, is not explained. Mr. Stephen simply asks his readers "to take for granted that there have been sufficient reasons" for the postponement. The work consists mainly of the letters, as has already been stated, and the editor's own contributions to the text consist of introductory narratives to the four chapters into which the book divides, and a few connective and explanatory passages. For this matter, Mrs. Green supplied most of the facts, although the editor has also drawn upon articles by Mr. Bryce, H. R. Haweis, E. A. Freeman, Mrs. Humphry Ward, and one or two others. Most of the early letters are addressed to Professor Boyd Dawkins, the famous geologist, who was a life-long friend of the historian, while the later letters are mostly addressed to Freeman, who always had a warm place in his affections for the "Johnnie Green" whose early efforts he had encouraged. An appendix to the work contains a bibliography of Green's writings, and the text of the sermon which he preached in memory of his dear friend, Mrs. Henry Ward, mother of Mr. Humphry Ward, who died in 1862.

Green was born at Oxford, and entered Magdalen Grammar School at the age of eight. Here is a reminiscence from those earliest days of his self-consciousness.

"All was not fun or poetry in those early school days. The old brutal flogging was still in favour, and the old stupid system of forcing boys to learn by rote. I was set to learn Latin grammar from a grammar in Latin! and a flogging every week did very little to help me. I was simply stupefied, — for my father had never

struck me, and at first the cane hurt me like a blow, — but the 'stupid stage' soon came, and I used to fling away my grammar into old churchyards, and go up for my 'spinning' as doggedly as the rest. Everything had to be learned by memory, and by memory, then, as now, I could learn nothing. How I picked up Latin Heaven knows; but somehow I did pick it up, and when we got to books where head went for something I began to rise fast among my fellow schoolboys. But I really hated my work, and my mind gained what it gained not from my grammars and construing, but from an old school library which opened to me treasures I had never dreamed of."

This distaste for the routine methods of education debarred him from high university distinctions, but was in reality, as the event proved, his scholarly and artistic salvation. His genius was too original to suffer compression into the academic mould, which would have deadened his most vital intellectual impulses. Religion was an early preoccupation with him, and for a time his youthful bent seemed to be in the direction of Catholicism. But this inclination never went any farther than the announcement, at the age of fifteen, that he intended to join "the Church of Rome as soon as his brother Anglicans should be ready to accompany him." Since this amounted to putting the matter off until the Greek Kalends, there does not seem to have been any real danger.

Green was matriculated at Jesus College in 1855, and it was there that he contracted the friendship with Dawkins for which the readers of these letters have such cause to be thankful. The chief intellectual influence of those college years was Stanley, who helped him when he most needed spiritual succor, and probably determined his choice of the clerical vocation by making him realize that the church stood for something more than Oxford theology. When it came to his examination for orders, he "flatly refused to read Paley's 'Evidences' even at the cost of rejection, because, he said, the argument was out of date." Stanley appreciated the difficulty, and told him to take up the "Hæc Paulinæ" instead. When the examination came, the bishop, who was strong on Paley, made difficulties, and summoned the young man to an interview. Green told the story, and the bishop said, "O Stanley, Stanley!" During his college years, he wrote busily on his favorite subjects, but also mingled with people, and gave evidence of his remarkable social talent. He even indulged in an occasional flirtation and began to think of marriage. This is his ideal in the year of his majority:

* LETTERS OF JOHN RICHARD GREEN. Edited by Leslie Stephen. With portraits. New York: The Macmillan Co.

"I have not settled on the individual, but I can tell you the species. Not the beautiful — your Junos, Minervas, or Venus's, — but some quiet, demure, little party whose beauty at the best will be that of expression; who won't mind pets, humors, and eccentricities; who will never invade my study or pop in on my musings with some rapid suggestion to visit the Blinks's or some bothering inquiry about papering and painting. Some one who won't talk of her love, or expect demonstrations in return, but whose love will be like sunshine, changing and warming and comforting, and lighting up all the dark corners of one's morbid temperament. Some one who can decipher my horrible scrawl and copy my manuscripts for the printer. Some one who can pet our little ones without spoiling them; who will care for me without overcaring for me; who will be charitable without any anxiety for niggers at Timbuctoo; and good without confession twice a week or working slippers for some 'dear' curate. Some one who can play without being constantly strumming; who can paint without having her fingers always smudgy; who can contrive a good dinner and yet not degenerate into a mere housekeeper."

Green's friendship with Dawkins gave him a lively interest in science, and this contributed not a little to the value of his historical work. He always wrote history with an eye to the physical characters of the scenes wherein it was enacted, and readers of his most popular book will know the charm of his descriptions. One of the finest qualities of his writing results directly from the fact that he consulted nature as well as books and brasses, manuscripts and monuments. But humanity always had the first place in his interests. Writing once to Dawkins, he said: "Interesting as 'the anticlinal axis of Old Red,' 'the flexures and dips' of the Mendip range may be, Man and Man's History to my mind is worth them all. *Nihil geologicum a me alienum puto*, but still *Trilobites* and *Echini* are only *Kingcrabs* and *Starfishes*, while *Man* is *Man*." Speaking of his scientific interests, we may note that the epoch-making book of Darwin found him ready to understand it without making the usual theological difficulties. He was one of those who witnessed, with glee at the discomfiture of the theologian, the famous passage-at-arms between Wilberforce and Huxley in the Summer of 1860. The story has had several versions, and Green's is one of the liveliest of them all.

"I was introduced to Robert Chambers (the supposed author of the 'Vestiges') the other day, and heard him chuckle over the episcopal defeat. I have n't told you that story, have I? On Saturday morning I met Jenkins going to the Museum. We joined company, and he proposed going to section D, the Zoology, etc., 'to hear the Bishop of Oxford smash Darwin.' 'Smash Darwin! Smash the Pyramids!' said I, in great wrath, and muttering something about 'impertinence,' which

caused Jenkins to explain that the Bishop was 'a first-class in mathematics, you know, and so has a right to treat on scientific matters,' which of course silenced my cavils. Well, when Professor Draper had ceased his hour and a half of nasal Yankeeism, up rose 'Sam-mivel,' and proceeded to act the smasher; the white chokers, who were abundant, cheered lustily, a sort of 'Pitch it into him' cheer, and the smasher got so uproarious as to pitch into Darwin's friends — Darwin being smashed — and especially Professor Huxley. Still the white chokers cheered, and the smasher rattled on. 'He had been told that Professor Huxley had said that he didn't see that it mattered much to a man whether his grandfather was an ape or not. Let the learned Professor speak for himself' and the like. Which being ended — and let me say that such rot never fell from episcopal lips before — arose Huxley, young, cool, quiet, sarcastic, scientific in fact and in treatment, and gave his lordship such a smashing as he may meditate on with profit over his port at Cuddleston."

The rest of the story, as contained in the words of Huxley's reply, has frequently been printed, and is familiar to the public.

Green's clerical career began at the close of 1860, and lasted for over eight years. He occupied five posts, and his work was mostly done in the East End. "He made friends with the poor individually as he did with more cultivated persons. He sympathized with their troubles and planned amusements for them, getting up penny readings or taking them to Rosherville or Epping Forest." Green's activity during his clerical period would be astonishing in a strong man; it is doubly astonishing in a man of his delicate constitution. He was early threatened with dangerous disease, and the last fifteen years of his life were one protracted struggle against the ravages of the malady that finally proved fatal. But he worked manfully away at his parish duties besides doing an incredible amount of Saturday Reviewing and other miscellaneous writing, and at the same time gathering material and strength for his own most serious work. A great grief came to him early in his clerical life in the death of Mrs. Henry Ward, the wife of his incumbent, and the sermon here reprinted as an Appendix gives expression to his appreciation of her character. The letters to Freeman begin in 1864, and become increasingly frequent and meaty. The following, written with reference to the second volume of the "Norman Conquest," is a typical specimen:

"My dear Freeman — this is simply to tell you I have done it — appendices and all — and vote for the greatest living historian we have. Not that that will astonish you — or that if I say it as I shall in print you will do anything but write an immensely long letter blowing me up! But never mind, that 'Senlac' is

magnificent. It isn't a bit overdone, and I won't say anything more irreverent about 'holloaing in a wood.' When edition 2 comes, run your pen through two-thirds of the 'Now's' and three-quarters of the 'Then's.' The first always make me think you have just awoke from a five minutes' nap and set to again; the second is what I call 'the showman's demonstrative.' As to the Earls you are as mad as a hatter or else all England was as mad as a hatter; and as to Florence I can fancy that libellous shaven-pate patting his paunch in Purgatory and saying 'Tell a lie — tell a lie — tell — a — lie, and in some seven centuries you will at last get a swell to believe it.'

"But never mind — you are the Gt. Ha. now living, and you have a right to be as mad as a hatter, and to believe what you please. Q. E. D. — Good-bye."

A sharp attack of pleurisy in 1867 gave Green warning that he must change his mode of life if he would not speedily terminate his career. After much hesitation, he decided to give up the Church, and devote himself to historical writing in more favorable surroundings than he had hitherto enjoyed. How he felt about this change of life is indicated in the letter from which we take this passage:

"I have a great wish not to part cable altogether — the hold the church has over me, however slight, is a really healthy hold to a mind like mine. Moreover, I have still a great faith in the capacity of the *Ecclesia Anglicana* to meet the national requirements of England in a way that no sectional action can do. And then, too, there is the feeling of honor which tells against quitting a ship when she looks as if she were getting into rough water."

A sort of commentary on these words may be taken from an earlier letter describing an excursion of Green's parishioners to Rosherville.

"One never realizes what the monotony and narrowness of the life and thoughts of the ordinary shopkeeper is, till one spends a whole day in the midst of them, as one does on the excursion day once a year; twice a year it would kill me. Luckily I have immense social powers with these people, and they all voted me most chatty and agreeable; but the blank burthen of the day was indescribable. I retreated from it coming home into a corner and found a charming little maiden of 17 who prattled to me of everything in heaven and earth, with a great many 'Mr. Green's' in every sentence. I told her I usually carried a book in my pocket in case I had nothing to do for half an hour. 'Oh, yes,' she said, 'I suppose it is the Bible.' Ah, me! it was the *Physiologie du goût*. But are these the thoughts of little maidens concerning parsons — are we ideals with perennial Bibles in our pockets?"

When Green found himself at last freed from clerical duties, the sense of relief was very great, and even the knowledge that his physical condition was precarious could not curb his exuberance of spirit. "Won't it be jolly to have no sermons to preach on Sundays!" he writes to Freeman; and a few days later, "Oh, Freeman,

my good fellow, how I wish you were here. I am in such tearing spirits at the prospect of *Freedom*. William Tell, ora pro nobis. Oh, Leonidas, Garibaldi, all illustrious Bards of freedom, hoorah-te pro nobis!" The next five years of his life belong to the "Short History" — "Little Book," he calls it in his letters. The Macmillans had offered him terms which relieved him of the problem of livelihood, — at least in its more pressing aspects — and he was not called upon to struggle against poverty and disease at the same time. His long projected work on the Angevin kings was set aside, for he realized that the chances were against his living to complete it. But the "Short History" represented a task that lay well within his powers and the span of life that probably remained to him, and he set about the work with zest. The plan is first mentioned in a letter dated near the close of 1869, and from that time on the correspondence is largely concerned with the progress of the work.

The remainder of Green's life was spent largely abroad. He had visited Normandy in 1867, and Anjou the following year, but it was not until the autumn of 1869 that he had his first glimpse of Italy. He wrote of this trip:

"I came back last week very tired, but with a new sense of the world's beauty, and — what will you say to me — a resolve to go to Italy every year till I die. The land has cast its spell on me as it did on Theodorice and the Ottos."

It was just after his return from this visit that a consultation with his physician revealed the fact that his life was hanging by a thread. Instead of discouraging him, this knowledge seemed to supply a new inspiration for work; and, for a man in his condition, his activities during the remaining years of his life seem almost incredible. A letter of 1871 has this acute bit of philosophy:

"The Piazza at Florence gave me the same thrill that I remember on the Lake of Lucerne: — I am afraid an even more delightful thrill, for after all Swiss democracy is a democracy of institutions, we admire its constitution, its landesgemeinde and the like, but Florentine democracy was a democracy of men. Teutonic freedom is too often a development of man on one side only, the political, while Italian was (I feel all the answer that lies in that 'was') a development of the whole man — political, intellectual, religious, artistic."

The next extract is written from San Remo:

"I am going to high mass to-morrow, inasmuch as Catholicism has an organ and Protestantism only a harmonium, and the difference of truth between them don't seem to me to make up for the difference of instruments."

This seems to indicate that it was just as well Green should have given up his duties as a priest of the Anglican communion. His sense of humor remains as keen as ever. Meeting Professor Mahaffy in Rome, he writes thus of the encounter:

"He was on his way to Athens, and simply picking up stray bits of Hellenism, sculptures and what not, by the road. One of his aims is to verify Greek busts; he doubts 'Pericles,' and a little doubts Alexander—whereat I wept and fled. Likewise he is seeking to know how Hellenic young women kept their clothes on, a question wrapped in the deepest mystery, and insoluble by the Highest Germany. Perhaps it was too insoluble for the Hellenic young women themselves, as to judge from the later sculptures they seem soon to have dropt the effort to keep their clothes on. Perhaps that is why Mahaffy calls the Periclean time the age of Decadence."

The "Short History" was published in 1874, and had a great and immediate success. It took the public by storm, much as Macaulay's history had done a quarter of a century before. It was no sooner off his hands than Green was busy with projects for extension and revision. The revision of the one-volume work proved beyond his powers, but the extension into the four-volume "History" became an accomplished fact in 1880. "The Making of England" followed in 1882, and "The Conquest of England" a year later, the year of the author's death. The "Stray Studies from England and Italy" were first collected in 1876, the "Readings from English History" were edited in 1879, and the "Short Geography of the British Islands" was published in the same year. This latter work was done with the help of his wife, for Green was married in 1877 to Miss Alice Stopford, and his last six years were blessed with a wedded companionship of unusual sympathy and intimacy. A series of articles on "Oxford during the Last Century" and a selection of the "Essays of Joseph Addison" completes the list of books bearing Green's name. The series of "Primers" which he edited should not go unmentioned, nor the many articles written for the "Saturday Review," of which over one hundred and sixty are here listed. And all this work was done by a man who never knew what robust health meant, and the last fifteen years of whose life were one protracted struggle with the arch enemy. His life was heroic in a higher than the usual sense, and the revealing record now published endears him to our memory even more than do his books.

WILLIAM MORTON PAYNE.

CLIPPING THE WINGS OF ROMANCE.*

Many a reader today, as he looks back over the current flood of historical fiction, will remember the time when it first became apparent that Realism was not the only force in literature. With some "The Ballad of East and West" marks the moment, with some "The Prisoner of Zenda," with some "Under the Red Robe." With some it was "Doctor Pascal" or "Lourdes." There were many even, watchers in the dawn, who felt the truth within them when they confessed a wild delight at "King Solomon's Mines," when they speculated deeply upon "Mr. Isaacs," when they sat up all night over "The Wreck of the Grovener." Whatever the moment, the time came when Realism was not the one thing needful, when Naturalism seemed unnatural, when Psychology was captured by the laboratory, and Human Documents were no longer seen in the magazines. Then began for many a very happy time: they could read a novel, enjoy it immensely, and yet feel that they were literary. Then Stevenson became the idol of the hour.

We have lived on since those days with minor literary movements, but still we remain in the temper to think well of Romance, to like to read about it, in fact to welcome such a book as Professor Beers's "History of English Romanticism." We feel in touch with Romance to-day.

This new volume of Mr. Beers's work is more interesting in its subject than was the first, on the eighteenth century, as anyone will understand. But not the subject only is interesting. The book is easily written, has much curious detail, much just criticism. It informs us on many points, recalls to mind a good deal with which we were sub-consciously familiar, differs with us on a good many points where we can argue pleasantly. It is not too scholarly for general reading, nor so popular as to be useless for the student.

I do not myself agree with the author as to his conception of Romanticism. This may be ancient history now, for that conception was put forward in the previous volume and debated by his critics a year ago. But the matter is even more important in this volume, and as it is hardly possible to give an idea of the book without saying something about its subject, I

* A HISTORY OF ENGLISH ROMANTICISM IN THE NINETEENTH CENTURY. By Henry A. Beers. New York: Henry Holt & Co.

make no apology for discussing the matter again.

Prof. Beers defines romanticism as medievalism in modern letters and art. He explained and defended this view in his first volume, and now he remarks upon some criticisms, that "every writer has a right to make his own definitions; or at least to say what his book shall be about." His own book he wishes to be about the revival of medievalism in nineteenth century literature. Hence he writes of Scott's poems and of some of his novels, of Coleridge's poetry and of Keats and Leigh Hunt, of the romanticists of Germany and France, of Tennyson, of the Pre-Raphaelites and the neo-Pre-Raphaelites; and, finally, of the medievalising tendencies outside of literature, such as the Anglo-Catholic movement, the revival of interest in Gothic architecture and the socialistic interpretation of the Middle Ages. That is surely an interesting set of topics; if a man likes to read of those matters and write of them, why not read his work with pleasure?

I have read his book with pleasure; indeed I rather think that that is the reason why I cannot be wholly satisfied with it. Call it romanticism or not, I feel that there should be something more. If only Professor Beers would say, "All in good time, my little sir." Perhaps he is about to write other volumes still.

Quarreling about the definition of terms is stupid business for third parties, but after all is it not tantalizing for a man to give you a book about the romance of "Ivanhoe" and "Quentin Durward" and yet say nothing about "The Bride of Lammermoor" and "Waverley," to tell of the romance of Tennyson and yet be silent concerning the Brontës, to tell us about "Lautrec" by Payne and "Lays of France" by O'Shaughnessy and to omit entirely all mention of Stevenson?

Ivanhoe is a romantic figure and so is Quentin Durward. But is not Lucy Ashton? Her brother thought so. And is not Edward Waverley? He himself at least, felt that he had known romance. Professor Beers chose to write of the medieval part, but how can one write well of one without saying a word of the other? Lucy Ashton and the Master of Ravenswood are typical romantic figures,—typical certainly of the romance of their time, which no doubt had its weak and its silly side. But aside from all that, it had something positive, and its positive power was not different from that of Rebecca and Wilfred when the

stage tinsel of medievalism had been taken away. Scott went directly from one to the other; how can we say, it was romance in the summer of 1819 but not in the spring? Surely there must have been something in common, and that something very probably the thing worth knowing about. Medievalism was largely stage setting,—even Professor Beers sees nothing very meritorious in it,—just as the sighing and sternness was largely sentiment; but how can one look beneath and not see that the real thing is that which they have in common?

Scott set a fashion of medievalism, and there were other fashions too in the years following the Waverleys. Professor Beers is not writing of Realism and he has nothing to say of Dickens. But Dickens himself (who can doubt it?) had his fancy for romance. Without counting Sidney Carton on the scaffold, think of Lady Dedlock lying before the grated ruin where her lover was buried, of Lizzie Hexam rowing her father about as he plied his strange vocation on the river, of Miss Havesham in her rotting wedding dress and her one satin slipper, and of how many more. Dickens often thought of himself as dealing with romance, as he says in the preface to "Bleak House," the romance of real life. Better examples still of the same sort of thing are "Jane Eyre" and "Wuthering Heights." Not medievalism of course, but that spirit of romance was not so different from the spirit which underlay the medievalism, that we can appreciate the one without the other.

And then Stevenson. Surely Professor Beers might have let him in. He was of the nineteenth century and he wrote "The Black Arrow." It is true that he cared very little for "The Black Arrow" (called it tushery, never, oh never, read it, once published); but after all is the spirit of the book so different from that of "Kidnapped" and "Treasure Island"? Professor Beers does not write of Stevenson: he prefers to write of the medieval revival, and he holds that he has the right to use the definition of romanticism that he finds in the dictionary. Quite so: a man should certainly have preferences and he certainly cannot be blamed for using a dictionary. Still, a historian of literature will want to be something more than a chartered libertine and a colleague of the Earl of Chatham and Theophile Gautier. He will want to be one who in all the superficial appearances of literary history perceives the true tendencies, one who is not misled by fancies

and eccentricities but perceives true likenesses and affinities, one who can make clear and intelligible and interesting matters which had been confused and without sense.

The fact that men of letters were interested in medievalism, though it may itself be explained, does not do much to explain the course of literature in the nineteenth century. I should like an explanation of "Waverley," for instance, and especially of "St. Ronan's Well"; I should like Byron and Browning given a place in the general movement; I should like to know why Dickens loved the romance of real life; why the Pre-Raphaelites became æsthetics and then decadents; in what ways, beside the individuality of genius, Stevenson differs from Scott. Doubtless Professor Beers has no desire to explain these matters.

I avoid saying what I consider romance. Professor Beers describes others who offer definitions as seeking "to express the true inwardness of romantic literature by analyzing it into its elements, selecting one of those elements as essential and rejecting all the rest as accidental." That process seems to me well enough, provided always that the one element selected turned out really to be essential. Such a result I should say was one of the tests as to whether the work were well done or not. Professor Beers certainly cannot imagine that the true critical method consists in analyzing something into elements and considering them all equally important. That at least is not his own method, for he goes through no analysis at all, but settles on one quality (an accidental one, by the way) and decides that his book shall be about that.

All this discussion about the name of a book may seem hypercritical. It is not, for only when we understand just what his subject is, can we understand why Professor Beers does not say upon it anything really illuminating or final. I should say he failed to explain the one element which he considers. In dealing with the romance of medievalism apart from the other forms of romanticism, he makes it impossible to get the true understanding of either. That is why his book, though careful and abounding in curious and interesting points, does not have any of those real generalizations and keen bits of insight that are so exhilarating to the reader, and when well-founded so valuable to the student.

Professor Beers really knows better. He knows that romanticism is something more than medievalism, for he often uses the word in

the broader sense. And if it means something more, that is only because a greater number of things to which the word may be applied have something in common, and if they have something in common, it is probable that they will be better understood by an exposition of it. This Professor Beers is well aware of. For it is the principle which guided him in his first volume, which, although based on the same definition, really deals with many things which have not the slightest touch of medievalism. He saw that a true history demanded a treatment of various things which lay outside his definition. I am sorry that he did not take the same liberty in the present volume.

EDWARD E. HALE, JR.

A QUEEN'S COMRADE.*

It seems odd, after a reading of "The Queen's Comrade," that no writer of biography before Mr. Molloy has thought of exploiting the life of Sarah, first Duchess of Marlborough. Comrade of one queen and influential enemy to another and two kings besides, she played a part in English politics such as no woman before or since her day has aspired to. She was possessed of an almost Napoleonic effrontery and an outspoken brusqueness worthy of Cromwell himself. And yet, through the recent flood of memoirs, lives, and letters she has waited until now for her Boswell. Possibly this is because she has inspired her would-be biographers with the same awe which kept most of her contemporaries in unwilling subjection. It was certainly no easy task to reconstruct from the appalling mass of letters, journals, contemporary history, and state papers, which confront the student of the Stuart period, first the strange, strong personality of the Duchess, and then as a background the stirring days in which she lived. Yet there was the material for a fascinating narrative, and Mr. Molloy has written it with a finish which betrays the practiced hand.

The best thing about his book is that it has both vitality and accuracy. The author does not allow his wealth of material to oppress the reader whose interest is in results, not processes; neither does he permit his imagination to indulge in any riotous games of theoretic chance. His history — for, as we shall see, the

* *THE QUEEN'S COMRADE. The Life and Times of Sarah, Duchess of Marlborough. By Fitzgerald Molloy. In two volumes. Illustrated. New York: Dodd, Mead & Co.*

book is practically an account of the English court during the Duchess's lifetime, with the stress laid on personalities rather than on principles — is detailed, anecdotal, vivid, but trustworthy because supported in every instance by documentary evidence. Gossippy of course so intimate a narrative is bound to be, but the gossip is authentic and no modern invention.

Judged by a narrowly conventional standard Mr. Molloy is open to criticism for a tendency already noted to disregard the requirements of a strict sense of unity. For nearly a chapter every now and then we lose sight of the Duchess, while we read of club life in Queen Anne's London, of Monmouth's rebellion, or William's intrigues, presented with a detail that has little if any direct bearing on the Duchess's career. But her royal acquaintances are so well worth knowing that we are very willing to condone the lack of subordination resulting from undue attention to their highnesses, merely for the sake of the broader outlook thus afforded. Also — and here is the real defense for the introduction of so much seemingly extraneous material — there is nothing in the book which does not help the reader to a grasp of the curious ethical standard of the times, without an understanding of which the Duchess would be incomprehensible, — a monster of insincerity, cupidity, and ingratitude. As it is, she moves before us very human, completely in and of the world around her, now the centre of that world's shifting interest, then pushed into the background. So, like all but the greatest of mankind, — the few indisputable heroes who can hold the stage against all comers, — she played her varying part, now heroine, now supernumerary; and thus Mr. Molloy has wisely chosen to reproduce her.

She was born on the gala May-day of Charles II.'s glad return from exile, and spent much of the impressionable period of her life at the Merry Monarch's brilliant and vicious court, as playmate to the shy little Princess Anne and maid of honor to the second Duchess of York, Anne's step-mother. It was while she was acting in this latter capacity that Col. John Churchill, Master of Robes to the Duke of York, met her at a ball and was caught fast in the toils of her wilful beauty. Utterly incapable apparently, even in girlhood, of any deep affection, Sarah was keenly appreciative of her lover's brilliant prospects; and, after repeated avowals of love undying on his part

and insolent rebuffs and accusations of insincerity on hers, she was finally pleased to be gracious; and at the age of seventeen became Col. Churchill's wife. In spite of her selfishness, her caprices, her frightful temper, and her dangerous outspokenness which ultimately wrecked his career at its height, her husband seems always to have loved her warmly and to have found his truest happiness in her society. She, on the other hand, appears to have regarded him from the first as chiefly a tool of her ambitions, a convenient threat to hold over the head of the hapless Anne when, like the traditional worm, she ventured to turn upon her oppressor.

It was not until the close of the tragic reign of James, whose hard fate it was always to act against himself, that Lady Churchill, whose influence over Anne had by this time become absolute, began to take an active part in politics, her first move being, characteristically enough, to incite Anne against the king who had been to her the kindest of fathers and to the Churchills the most generous of benefactors. Highly typical of the heartless frivolity of the time is the account Mr. Molloy gives us of Anne's light-hearted desertion of her father. Accompanied by Lady Churchill, who seems to have planned the affair as a convenient means of escape for herself from the monarch her husband had betrayed, the doting Anne "stole down a backstairs" to the coach which was awaiting her.

"The escapade had for her something of the excitement and pleasure of an elopement. The fact of her high-heeled shoe sticking in the mud caused much merriment, and Lord Dorset's pulling off his leather gauntletted glove and begging her to slip her foot into it as he half carried her to the coach, gave him the air of a second-hand Raleigh. She was in such mirth that none who heard or saw could think there was a possibility of her father losing his crown or of the nation being in a state of civil war."

Lady Churchill's next step was to influence Anne to forego her claim to the crown in favor of William. In her "Account of her Conduct," written years after, she tells us that she was then "so very simple a creature" as never to guess King William's real design in coming to England.

"Having never read, nor employed my time in anything but playing cards, and having no ambition myself, I imagined that the Prince of Orange's sole design was to provide for the safety of his own country by obliging King James to keep the laws of ours; and that he would go back as soon as he had made us all happy."

The Duchess of Marlborough as a type of guileless simplicity is very amusing, but it is

probably true that William did deceive her as well as her husband and many another of James's whilom friends. How the "glorious Revolution" dwindles, when Mr. Molloy shows us the men behind the issue, from a great blow struck at tyranny to a clever bit of political chicanery foisted by the crafty William upon a bewildered and unsuspecting people—a *coup d'état* almost as dramatic and quite as unprincipled as Napoleon's of the eighteenth Brumaire!

In spite of the services Lord and Lady Marlborough had rendered in securing William his throne, they straightway fell out of favor for their violent partisanship of Anne. Lady Marlborough's dismissal shortly became the bone of contention between the two royal sisters, who ceased wrangling over it only when Mary died. Then William, who "entered into the quarrels of women as if he had been one," saw fit to patch up a reconciliation, which was empty and formal, and was followed, both for the Princess and her favorite, by just such slights and insults as had preceded it. All this must have been exceedingly trying to the high-spirited Sarah, who assures us, however, that she was not glad at hearing of William's death,—“so little is it in my nature to retain resentment against any mortal (however unjust soever he may have been) in whom the will to injure is no more.” In view of later events we commend the Duchess's sincerity in adding the final clause.

With the accession of Anne begins the most familiar and likewise the most brilliant chapter of the Duchess's story. As she herself puts it:

“From this time I began to be looked upon as a person of consequence, without whose approbation, at least, neither places, nor pensions, nor honours were bestowed by the Crown. The intimate friendship with which the Queen was known to honour me, afforded a plausible foundation for this opinion. And I believe therefore it will be a surprise to many to be told that the first important step which Her Majesty took after her accession to the government was against my wishes and inclination; I mean her throwing herself and her affairs almost entirely into the hands of the Tories.”

Whatever the “many” may have thought of Anne's mild self-assertion, Lady Marlborough's surprise was genuine and her displeasure too keen to be affected by any obligation that Anne's munificent bounty could bind upon her. The war of words that followed between poor peace-loving Anne and the haughty intolerant Duchess is very vividly presented by means of extracts from their letters or bits of

the gossip that buzzed about the court with reference to their stormy meetings. Increasingly turbulent interviews and impertinent letters marked the stages of the famous quarrel which raged for four weary years and rent the whole court in twain. Finally the Queen, sick of lectures and reprimands, forbade the Duchess the court. The long and unpopular reign of the Marlboroughs was over. The Duchess, furious at her husband's counsel of mildness, flung her keys of office at the Duke's head and he carried them to Anne, who a few months later wrote him that he too was dismissed from her service.

But though thus summarily stripped of her power, neither the distaste for court life which she declares she had felt ever since she was fourteen, nor her advancing years, brought the indomitable Duchess any desire for peace or real retirement. To the end of her days she was busy, like Martha before her, about many things; “though her activity was not productive of peace or good will to any man.” We get a very vivid picture of her old age, spent in marrying off her granddaughters, acting as nurse and pursuer to the Duke, or swearing at his physician, quarrelling with her daughters, reviling Anne and the Georges indiscriminately, husbanding her vast wealth, and publishing first a lively “Account of her Conduct,” and then a vindication of the aforesaid “Account” and of her character in general from the storm of condemnation her first book had drawn upon her. So did the first Duchess of Marlborough continue to war with the world until she left it; the art of which she had most perfect control being that of making enemies.

No brief review of “The Queen's Comrade” can do it real justice, for its chief charm is its detail. The interest is well sustained and pungently spiced with variety. It is meant for leisurely, luxurious reading, which it well repays; but it is made available to the student in search of a particular point by the very copious synopses that head the chapters.

EDITH KELLOGG DUNTON.

PROFESSOR W. P. TRENT'S “War and Civilization” is a small book containing two addresses first printed in “The Sewanee Review.” They constitute a fine expression of American idealism, and oppose the essential principles of political morality to the imperialist madness that has so greatly lowered the tone of our national life during the past three years. Messrs. T. Y. Crowell & Co. are the publishers.

STANDARDS OF TYPOGRAPHIC TASTE.*

Printing, as ordinarily practised, is a mere question of craftsmanship, like stone-cutting, or wood-carving, or a score of other trades. But, just as the line that separates the stone-cutter from the sculptor, or a Swiss peasant from an Andreas Zorn, is a difficult one to draw, so printing proceeds by stages infinitesimally small from the status of a post-medieval mystery to that of a handicraft, and finally to that of a fine art. Indeed, taken in connection with its kindred perplexities of type-founding, paper-making, and book-binding, it was the one art that fairly baffled the genius of William Morris, the one over which he never obtained complete mastery.

Of late years there has been a woeful falling off from typographical excellence on one hand, and a most determined attempt to revive its ancient glories on the other. The renaissance of the *ars conservatrix* was at first complicated by the endeavor to do too much,—to substitute for modest and simple excellence in typography an effect that was largely decorative or pictorial. It was here that Morris made his most conspicuous failure. That time of experimental groping was succeeded by a series of more or less doleful imitations of the work of the Kelmscott Press, some of whom have not yet gone to their reward in the limbo reserved for false prophets. Many of our ambitious workers and self-imagined experts have yet to learn that the best printing follows the good old rule embodied in the phrase *ars celare artem*; and they must learn it in the good old school of experience. Nothing, perhaps, is better suited to bring a neophyte to some degree of typographical connoisseurship than some of the monstrosities that pass for fine books among a sadly misled class to-day,—ill-shaped pages printed on pretentious and inappropriate paper, from grotesque or freakish type, with poor ink unevenly applied, and given to the world in flimsy or tawdry binding, a work un-proof-read, unregistered, and inept. Such poisonous-looking volumes have a single merit: they carry with them their own antidote to all discerning minds.

* OBERMANN: Selections from Letters to a Friend. By Etienne Pivert de Senancour, Chosen and translated, with an Introductory Essay and Notes, by Jessie Peabody Frothingham. Boston: Houghton, Mifflin & Co.

VOYAGE AUTOUR DE MA CHAMBRE. Par Xavier de Maistre. Avant-Propos par F.-C. de Sumichrast. Boston: Houghton, Mifflin & Co.

MR. BROWN'S LETTERS TO A YOUNG MAN ABOUT TOWN. By William Makepeace Thackeray. Boston: Houghton, Mifflin & Co.

But the love of luxury which grows with increasing wealth demands excellence, since it can afford to pay for it; and in England and the United States printers who retain for themselves the noble simplicity of the best traditions of their art are striving worthily to supply this new demand. Mr. Cobden-Sanderson, with the newly established Doves Press in England, and in this country the De Vinne Press in New York, and the special book-making department established in 1899 at the Riverside Press in Cambridge under the direction of Mr. Bruce Rogers, are the most notable examples of this praiseworthy movement. It is with three notable volumes put forth this season by Messrs. Houghton, Mifflin & Co. at the latter press, that we are now concerned.

"Obermann," the masterpiece of Etienne Pivert de Senancour, is known to English-speaking people chiefly through the two poems of Matthew Arnold which bear the name of Senancour's book, and those others that attest its influence. This work, almost inaccessible even to the few to whom it makes its timid but passionate appeal, and, when obtained, found to hold between its covers much that has lost its savor "in this our troubled day," is an ideal book to be issued in selections and in a fastidious edition, with discreet editorial supervision. Accordingly, Miss Jessie Peabody Frothingham, pleasantly remembered for her translation of the "Journal" of Maurice de Guérin, has rendered the vital portions of "Obermann" into English, prefixing a critical and biographical essay on the author and his work, and adding copious notes that reveal her width of reading and keenness of critical perception.

This is the first of the three volumes under consideration. Xavier de Maistre's widely known and greatly admired "Voyage autour de ma Chambre" is the second. Popular as this book is, and justly so, among those of literary judgment, it is known chiefly through the repeated editions of it that have been prepared for the use of school-children. Adjudging it worthy of a better fate, Professor de Sumichrast of Harvard University has written a charming little preface for this new edition, from that authorized in France, in which he says, among other things:

"Il ne s'était pas douté," dit Sainte-Beuve, "qu'il devenait durant ce temps-là, un de nos auteurs les plus connus et les mieux aimés. A son arrivée dans sa vraie patrie littéraire, sa surprise fut grande, comme sa reconnaissance: il s'était

eru étranger, et chacun lui parlait de la Sibérienne, du Lépreux, des mêmes vieux amis.

"Mais si Xavier de Maistre était en droit de s'étonner de la réputation dont il jouissait en France, et dont il ne semble pas avoir soupçonné l'existence, qu'eût-il pensé, qu'eût-il dit si quelque prophète, quelque diseuse de bonne aventure lui avait prédit que sa renommée passerait les mers, et que dans cette Amérique du Nord — célèbre à l'époque de la rédaction du 'Voyage' surtout pour les bons sauvages chers à Jean-Jacques Rousseau, — les premiers jours du vingtième siècle verraient la publication d'une édition de luxe de son 'Voyage autour de ma Chambre'?"

The third of these books needs no introduction, since it has steered its way successfully for a long generation between the semi-oblivion of slender appreciation and the merciless popularity of a text-book. This is "Mr. Brown's Letters to a Young Man about Town," contributed by Thackeray to the columns of "Punch" during the year 1849. These letters, addressed by an elder among men of the world to one just about to enter upon the pleasant life of the leisure class, are as witty and sound to-day as when first published, and abundantly deserve the characterization given them by James Hannay, quoted in the publishers' note, as being "inimitable, wise, easy, playful, worldly social sketches." Most fit, like the other books mentioned, are such writings for a limited edition suited to their luxurious content.

So much for the literary and intellectual side of these three works; we will speak briefly of the habiliments in which they are clad. "Obermann" is printed in two volumes, in a style following closely, but without servility, that in vogue in France at the time of their publication a century ago. The heavy unsmoothed paper, the clear print, the complete absence of decoration and color, the perfect registering of the pages, the accurate and intelligent proof-reading, the chaste binding in heavy cadet-blue paper with paper labels on the back, all combine to give the book a pleasing austerity of appearance in happy harmony with its contents.

In de Maistre's book more of decoration is permissible. The frontispiece is a likeness of the author, from a portrait hitherto unpublished. The title-page is printed from an engraving on copper by Mr. Sidney L. Smith, after the manner of the eighteenth century. Engraved head-pieces, and half-title vignettes and tail-pieces from wood, are employed with good effect. The initials, in rococo style, are rubricated. Where "Obermann" has the effect of chasteness and austerity, this volume is more light and fanciful. The vellum back alone seems out of complete harmony.

Thackeray's book is bound in boards, like

the others, but these are covered with a marbled paper in S-shaped sworls, admirably old fashioned, — even, like the "Letters," to the point of the sentimental. A vignette, in a manner not unlike Thackeray's own, decorates the title-page. The type and paper reflect the feeling of the book to a remarkable degree, and the whole effect is finely and completely harmonious.

It is a pity that some benevolently disposed person, in an age when money for libraries is flowing in millions, cannot establish small collections of these correctly made books at intervals throughout the land, for the purpose of establishing comparisons, and cultivating typographic taste.

WALLACE RICE.

THE INNINGS OF THE ANIMALS.*

The hunting instinct is by no means eradicated from the human breast, though it plays but little part, directly, in the economy of the civilized life of to-day. The old habit still lurks in our veins, and most of us follow a good animal story with something of the zest of the chase. Authors — and publishers too — have found this out; and, following in the wake of "The Jungle Books" and "Wild Animals I Have Known," come new claimants for our interest.

Some naturalists and more scientists are half inclined to quarrel with this newly-fledged method of depicting animal life, and some would even relegate the whole anthropomorphic menagerie to the forests of Wonderland. Mr. Seton-Thompson seems to have heard of these criticisms, for in the preface of his latest collection of stories, "Lives of the Hunted," he takes particular pains to state that "The material of these accounts is true. The chief liberty taken is in ascribing to one animal the adventures of several." Nevertheless, we note that a particularly interesting adventure of "Johnny," the dyspeptic bear cub of Yellowstone Park, is told by Mr. Seton-Thompson —

*LIVES OF THE HUNTED. Containing a True Account of the Doings of Five Quadrupeds and Three Birds; and, in Elucidation of the Same, over 200 Drawings. By Ernest Seton-Thompson, Naturalist to the Government of Manitoba. New York: Charles Scribner's Sons.

THE OUTCASTS. By W. A. Frazer. Illustrated by Arthur Heming. New York: Charles Scribner's Sons.

IN THE FOREST. Tales of Wood-Life. By Maximilian Foster. Illustrated by Carl Rungius. New York: Doubleday, Page & Co.

WILD LIFE NEAR HOME. By Dallas Lore Sharp. With Illustrations by Bruce Horsfall. New York: The Century Co.

and it loses nothing in the telling — on the authority "of three bronzed mountaineers." It is obviously unfair to ask for an extension of the list of authorities. It is equally unfair to fail to recognize the fund of animal lore from which the material of these tales is drawn. They should not, however, be judged as scientific reports upon the habits and instincts of animals where unvarnished fact and cold logic admit of no embellishment for the reader's delectation. They are essentially and primarily stories with an underlying basis of fact and observation. In any case, the court of final appeal is open, and we can all take to the woods and plains and obtain a first-hand acquaintance with their furred and feathered denizens. The stories in Mr. Seton-Thompson's present collection include his recent as well as some of his earlier contributions to periodical literature. Krag, Bidy and Randy, Johnny Bear, Tito, Chink, and the Kangaroo Rat, are most of them old friends; and whether old or new are sure of a welcome from hosts of readers among the children of all ages. In the humor and the human element which this author finds in his animal friends, lies one of the secrets of his well-deserved popularity.

In Mr. Frazer's "The Outcasts" we have an example of what a fellow-writer is pleased to call "the archaic method, making the animals talk." His theme is the origin of the Wood Buffalo, the surviving herd of American bison in the forests of Athabasca. The characters are A'tim the outcast dog-wolf, and Shag the old bull driven from the herd. The portrayal, which at times is Kipling-like, may be true to life, but as a story it lacks humor entirely, and the chief actors are not pleasing additions to one's animal acquaintances. The grim horror of the struggle for life is the main impression to be derived from the book, while the springs of the reader's sympathy are not touched as by the work of Kipling and Seton-Thompson.

The tales which Mr. Foster has gathered together under the title "In the Forest" deal with the larger beasts of the woods. They are in some cases biographies in which the animal traits, good and evil alike as judged by human standards, are portrayed with equal faithfulness, and withal with force and vividness. The ring of genuineness and the spirited treatment add further charm to these tragic tales of woodland life. Perhaps it is true, as Mr. Seton-Thompson has said, that the only way to make an animal's history un-tragic is to stop before the last chapter.

Mr. Dallas Lore Sharp's "Wild Life near Home" belongs in a somewhat different category of animal books. These sketches recount the rambles of a naturalist whose sharp eyes and indefatigable patience have brought to light much of interest concerning the birds and fishes, rabbits and opossums, muskrats and squirrels, in their haunts in the fields, woods, and swamps of New Jersey. The book follows the conventional lines of nature-books, but with more than the usual diversity of theme and with exceptional vivacity of style.

The illustration of nature books has come to be a fine art,—indeed, a very special fine art. In the books here reviewed we have the work of several artists, exemplifying as many methods. The stilted wood-cuts of our older natural histories look strangely out of place beside the work of the artists of to-day. The pictures in "The Outcasts" are the least effective. They are stiff and wooden, and one instinctively looks for evidence of the taxidermist's work. The illustrations by Rungius for "In the Forest" are very spirited, full of action, and wonderfully life-like, though the one entitled "The Yearling Buck" is evidently incorrectly named. In "Lives of the Hunted" the author is the illustrator — a rare and most effective combination. These illustrations are as unique as the text. Their great effectiveness lies in the suggestiveness of the drawings — the greater at times by reason of their somewhat hidden meaning. Mr. Sharp's work is abundantly illustrated by Mr. Bruce Horsfall with much delicacy and skill, the artistic finish of the work standing in strong contrast to the few bold lines of Mr. Seton-Thompson's marginals and tail-pieces. The two books last named are fine examples of the bookmaker's art, showing taste and skill in every detail.

CHARLES ATWOOD KOFOID.

STORIES OF THE ENGLISH LAKES.*

For the number and importance of its literary associations, perhaps no other part of England is so interesting as the lake region of Cumberland and Westmoreland. Two recent publications introduce us to the charms and the history

* HIGHWAYS AND BYWAYS IN THE LAKE DISTRICT. By A. G. Bradley. With illustrations by Joseph Pennell. New York: The Macmillan Co.

LITERARY ASSOCIATIONS OF THE ENGLISH LAKES. By Canon H. D. Rawnsley. In two volumes. Illustrated. New York: The Macmillan Co.

of this region from such different points of view as to be mutually supplementary, including, as they do, little in common. If both of the books are to be at one's disposal, Mr. Bradley's "Highways and Byways in the Lake District" should be read first, not because it is the more important or the more enjoyable, but because it gives the necessary understanding of the country and the life of the people. A map in the back of the volume, and the characteristic drawings of Mr. Joseph Pennell, of which there are some eighty or ninety, help very much to a vivid realization of scenes and places. It is a region of but little more than thirty miles square, and yet there is crowded in it so much of lake and river, of mountain, brook, and fell, that, but for the author's animated showing, it would be hard to believe that all of its localities are genuinely interesting. Keswick, Skiddaw, Derwentwater, Shap Fell, Carlisle,—names known and unknown,—follow one another so rapidly that only the author's easy literary art saves us from confusion. Many of the places he fastens in our memories indelibly by a telling story or a characteristic anecdote. Here on the border of Scotland there were stirring deeds for many centuries; and indeed, to say nothing of the border warfare, the annals of the internal affairs of this part of the country are not lacking in dramatic interest.

"It is Cicely, the youngest of all these, that with pale face and golden hair now looks down on us from the window in Penrith church. She was a famous and haughty beauty, well-known in London, where she was commonly styled 'proud Cis of Raby.' Her chief claim to notoriety, however, lies in the distinction acquired by her marriage and her motherhood. For she became the wife of Richard Duke of York, the Yorkist heir-presumptive to the English throne, and mother of Edward IV. and Richard III. The first was captured at the battle of Wakefield and hurried instantly to the block, and his head, decorated with a paper crown, impaled on York gates. Their son, Lord Rutland, on this same occasion, begged on his knees for mercy from the Black Clifford, the fiercest member of the strenuous Westmoreland line. 'As your father killed mine,' cried the 'northern wolf,' plunging his dagger into the boy's breast, 'so will I kill you.' Richard Duke of Clarence, too, who was slain by Edward IV., was Cicely's brother. She herself was grandmother to Henry the Seventh's Queen, while her nephew Warwick the kingmaker succeeded to this same manor of Penrith, where he kept prodigious state."

Castle, church, village, all call up legend or more recent story, and each takes color from Mr. Bradley's ready understanding of the spirit of time and place.

In the new edition of the "Literary Asso-

ciations of the English Lakes," first published in 1894, Canon Rawnsley touches not so much upon the scenes and their historic interest, as upon the lives of men of letters who have spent here a day or a month or a year. Wordsworth and Southey are perhaps the heroes of the book, and it seems at times that the writer's attitude toward them is, to say the least, not seriously critical. He quotes commonplace lines from Wordsworth very freely, and seems not to have any idea of the feeling about the poet which Mr. Bradley expresses:

"One may be permitted, I think, some disappointment that Wordsworth seems to have been almost indifferent to the moving pageants of history, the passions, the humours and the pathos of olden days. It is nothing that he wrote a few unremarkable poems on such subjects, or published a guide-book which deals chiefly with landscape detail and breaks ultimately into verse. Nor will the few notes he has left on manners and customs seem of much moment when compared with the ampler evidence of local antiquaries and historians. How much is Wordsworth read nowadays?—if such a question in such a spot is permissible. How many of the younger generation have worked conscientiously through 'The Excursion'? . . . It is not in the least strange that wherever in the Lake Country you find a man or woman of literary tastes you find an enthusiastic disciple of the Rydal bard; but their pious belief that such devotion is common to all Anglo-Saxondom is more noteworthy."

The list of literary celebrities who have been in some way connected with the Lake Region is a long one; and whether they came for a chance view, for a vacation ramble, or for the purpose of establishing a home, we here make acquaintance with them in an intimate fashion. What we learn of each is always significant.

In the putting together of so many things unrelated save for the fact of a common place of action, it inevitably results that the reader feels the lack of some unifying thread of narrative or of argument. Here came Shelley with his young wife, and here the poet-reformer grew to have a bitter aversion for Southey. Christopher North the hearty and happy, Coleridge the mystical, Carlyle the strenuous and prophetic, Matthew Arnold the polished, and Gray the delicate, met here, drawn by a common interest. The company is a motley one, but the keen observer will not fail to get many new items of understanding of those that come and pass. In the presence of the mountains and the lakes, each man becomes himself, and the best and the worst in him becomes clear to us as the face of nature.

LEWIS WORTHINGTON SMITH.

HOLIDAY PUBLICATIONS.

I.

No figure in contemporary art-history is more imposing than Professor Hubert von Herkomer, R.A. It is therefore quite fitting that the most distinguished of the art books of the season should be a study of his life and works (Macmillan). The volume is a truly magnificent super-royal quarto of one hundred and thirty-five pages, with special binding designed by Professor von Herkomer himself, and illustrated with sixteen photogravure plates and about ninety half-tone blocks. As a sympathetic study of an unusual and versatile genius, nothing could be better than the text of Mr. A. L. Baldry. To the average mind, why and how an artist paints pictures or brings into existence great achievements in bronze or marble is an unaccountable mystery. In the general estimation, there is an uncanny touch of heredity in the way that an artist's personality stamps an odd family likeness upon everything that comes from his hand. The public, not understanding the facts of art, invests it with an array of fancies, and allows imagination to run riot in sentimental ideas about the men who can put their thoughts into a tangible form. The skilful biographer is he who shows there is a necessary and most intimate relation between an artist's personality and his life-product, a vital connection of cause with effect, although not always written where he who runs may read. In the present case, this dissection—or, perhaps more properly, vivisection—is greatly satisfying. It gives us the clue to an understanding of a man who gives the lie to the old proverb about Jack-of-all-trades. It explains what are the elements, and how mixed, in this artist, that at one moment it is a portrait or a picture that engages him, at another it is an enamel, or he turns for awhile to music, teaches, lectures, does etchings, invents a new process of engraving, goes deeply into artistic craftsmanship, makes audacious innovations in theatrical art, and intrudes into many professions that according to the popular notion are quite outside his sphere. Eight chapters are given to the record of this varied activity year by year; the two concluding chapters describe the unique Herkomer art colony in the English country village of Bushey, and the sumptuous dwelling he has built for himself there. But, unlike many of his brother artists, the building of this house was not through a desire to construct an impressive pedestal for himself, but through an almost devotional intention to be true to a tradition that has been handed down to him from his ancestors. For, in the last analysis, pride of race is the leading motive in Herkomer's life. His wholly English art is the production of a man who, in mind, habit, and temperament, is strongly and characteristically German. He is now in the best period of his maturity, with capacities highly trained, and a deep and comprehensive knowledge of the details of his profession. As there is no symptom of wan-

ing in his energies or of weakening in his enthusiasm, his development in coming years is almost certain to be as significant as it has been during the time that has passed.

To the supply of new editions of Shakespeare there seems to be practically no end. The latest comes from the house of Lippincott, consists of twenty handy volumes, and is called "The Twentieth Century Edition." The special feature of this edition lies in the numerous full-page illustrations, some forty in all, finely reproduced in colors from designs by prominent English illustrators of the day, including Mr. Byam Shaw, Mr. Patten Wilson, and others. Except for these illustrations, and the gorgeously decorative title-page, the books are severely simple in style, entirely lacking in critical commentary, and are issued without any editorial name. The only introduction to the respective plays consists of two lines—one giving the date of first publication, and another the number of acts, scenes, and lines. Each play is also provided with a glossary, and, where the folio or quarto text is obscure, a note stating on whose authority the present reading has been adopted. Numbered lines, and an index of Shakespearean characters with the plays in which they occur, are also useful features. The general appearance of the volumes, and their lightness in the hand, commend them; and readers wearied with the over-weight of comment and of "editing" in some editions of Shakespeare may find here a welcome relief.

Art lovers will give a warm welcome to the new and enlarged edition of Mr. W. C. Brownell's valuable work on "French Art" (Scribner), with its forty-eight fine full-page illustrations of famous masterpieces, and a new chapter devoted to "Rodin and the Institute." The earlier edition closed with "The New Movement in Sculpture"; since that edition appeared nine years ago, this new movement has firmly established itself, with Auguste Rodin as its master spirit. The distinction between M. Rodin's art and the art of the Institute sculptors is well expressed by Mr. Brownell when he says: "The Institute is inspired by tradition and guided by nature; Rodin is inspired by nature and guided by tradition." There can not be much doubt as to which type produces the higher art. To be guided by tradition is legitimate; an originality that is a pure abstraction is characteristic of no great artist since the evolution of art began. Everything depends upon the way in which one makes use of his patrimony. There is an eternal opposition between using it in a routine and mechanical way, drawing the interest on it, so to speak, from time to time, on the one hand, and on the other reinvesting it according to the dictates of one's own feeling and faculty. The latter is what every great artist has done, and what M. Rodin is now doing. He has been called a French Michael Angelo; but, with a temperament in some measure analogous to that of the great Florentine, his art is his own. Some of his figures are conceived in somewhat the same

spirit as Angelo's, but they are never run in the same mould. Both the old portions and the new of this beautiful volume are full of fine and just criticisms of art, and the illustrations place it among the best of the season's art-books.

The "Other Famous Homes of Great Britain and their Stories" (Putnam) will find an eager public awaiting it, the two earlier books of the same series having won a host of friends. Like its predecessors, the present volume is edited by Mr. A. H. Malan, the separate descriptive articles being written either by the owners of the homes, or by those closely associated with the reigning families. Great Britain, by favor of her governing class, possesses artistic treasures—pictures, sculptures, and articles of *virtu*—in a series of private galleries which no other country can hope to rival. What younger nations, later in their awakening to artistic life, are striving to do in their museums and public galleries has already been done by the aristocracy of England in their own homes. They have lavished their wealth upon the purchase of sculpture and pictures, and with a generous hospitality have, in a large sense, made them the property of the public. Scattered throughout the length and breadth of the land, these stately homes stand with doors open to the student, the owners and occupiers regarding themselves as trustees and custodians for the public weal. The descriptions of twelve of these ancestral houses, with their traditions, their treasures, and their architectural and picturesque features, are illustrated by about two hundred photographic plates, making a truly sumptuous as well as instructive volume.

"New Tales of Old Rome" (Houghton) is the newest of that delightful series of archaeological books on Rome which, from time to time during the last dozen years, have come from the pen of Mr. Rodolfo Lanciani. In this volume the author's historical and archaeological researches are brought down to date, and classified under eight different heads, as follows: The New Discoveries in the Forum, The New Discoveries of the Sacra Via, The Sacred Grove of the Arvales, The Truth about the Grave of St. Paul, Strange Superstitions in Rome, Jewish Memorials in Rome, Scottish Memorials in Rome. The present campaign of exploration is one which will remain memorable forever in archaeological records of the Eternal City. Former undertakings seldom touched the deepest levels, but this new movement has for its object to reach the early imperial, the republican, the kingly, and even the prehistoric strata, wherever it is possible to do so without special injury to the later and higher structures. In the course of the work, many important discoveries have been made, the most important being a cenotaph which Professor Lanciani believes to be the veritable national monument of Romulus, the founder of the city, raised not long after his death. This discovery is regarded by the author as a distinct victory for the conservative body of students, to which he has always be-

longed—even at a time "when a lecturer could not name the founder of the city as a man who had actually existed, without blushing before his audience." The history of ancient Rome cannot longer be written in the distrustful spirit of the hypercritical school. The twenty-three full-page plates and the one hundred and seventeen illustrations in the text are important features of this learned and beautiful work.

A romantic interest always attaches to lands of which not very much is known; and hence from the earliest times the countries of Scandinavia have been invested with a peculiar charm. As long ago as Tacitus, we find it written: "Here the light of the setting sun lingers on until sunrise, bright enough to dim the light of the stars. More than that, it is asserted that the sound of his rising is to be heard, and the forms of the gods and the glory round his head may be seen." For hundreds of years stories such as these, and others, of the battles between gods and giants, were repeated at Norse firesides in the long winter evenings; and at last, more than one thousand years after Tacitus, they were brought together in books known as the Eddas. These ancient books, which a brave and noble race carried in its heart through all its wide wanderings and conquests, take one back to the beginning of time, and tell of the birth of the worlds and the coming of the gods to rule over them. Messrs. Dodd, Mead, & Co. have this year given us a new collection of these "Norse Stories," re-told by Mr. Hamilton Wright Mabie in a very pleasant way, and illustrated by ten colored plates and marginal decorations on each page by Mr. George Wright. There are seventeen of these tales, beginning with "The Making of the World" and the creation of man. Out of the ash and the elm trees were created the first human pair, the gods calling the man Ask and the woman Embla. The last two stories are "The Twilight of the Gods" and "The New Earth."

We are continually hearing that all the good work of the world, whether in literature, music, or art, belongs to the past,—to which frequently is added the corollary that none of it exists or has existed in America. Especially when American art is in question it is likely to be set aside as briefly as "Snakes in Iceland" in the famous treatise. But that there is no American art will be hard to prove after reading Mr. Sadakishi Hartmann's two delightful volumes, "A History of American Art" (Page), with its sixty-six reproductions of sculpture and painting from American hands. In most cases each artist is represented by but one picture, the exceptions being three from C. J. Brush, and two each from Hunt, Fuller, La Farge, Whittier, and Sargent. The orderly treatment of the text is shown by the headings of the chapters: American Art before 1828, Our Landscape Painters, The Old School, The New School, American Sculpture, The Graphic Arts, American Art in Europe, Latest Phases. These topics are treated discriminately, with much frank censure where censure should be, but also with con-

scientious recognition that there is a nobler and far more difficult mission compulsory upon the critic, namely, to seek out and set forth the innermost essence of every work, — the thought the artist has endeavored to express.

The lives of all great men furnish interesting stories in connection with their labors, but it is quite a surprise to find how often these have appealed to artists as subjects for pictures. Last year, Mr. Walter Rowlands published two volumes devoted respectively to the musicians and the authors; now we have from the same hand "Among the Great Masters of Painting" and "Among the Great Masters of Oratory" (Dana Estes & Co.) which carry on the same scheme and are equally fascinating and instructive. In dealing with the artists, the unique feature is that instead of reproductions of their own works we have some incident in their lives as conceived by the imagination of some brother-artist of a much later generation. Phidias giving a "private view" to Pericles and Aspasia of his newly-completed frieze of the Parthenon, by Alma-Tadema; Cimabue's Madonna carried in procession through the streets of Florence, by Sir Frederick Leighton; Raphael and Michael Angelo in the Vatican, by Horace Vernet, — these are instances of the nature of the pictures, while the text recalls the attending circumstances and gives some account of the modern artist. In "Among the Great Masters of Oratory," the text is naturally devoted chiefly to quotations from the respective "Masters," the range being through a list extending from Demosthenes to Lincoln, Beaconsfield, and Gladstone. There are thirty-two illustrations in each volume, and in all respects, exterior and interior, these books will please the fastidious.

There have been seven English editions of the famous work by W. Hepworth Dixon called "Her Majesty's Tower." But there is still room for the American holiday edition of Messrs. Crowell & Co., issued under a new name — "The Tower of London." The subject is of course perennially interesting, both to students of history and of literature. The Tower colors Shakespeare's page, casts a momentary gloom over Bacon's story, and Raleigh's History of the World was evolved in its gloomy vaults. By turns a prison, a palace, and a court, the whole edifice is alive with story — the story of a nation's highest splendor, its deepest misery, and its darkest shame. But if the imagination needs any aid in such a case, it is here abundantly supplied by sixty choice illustrations, largely new, and representing a truly wide range of research, often in private galleries not easily accessible to the public. From the collection of His Majesty King Edward VII., at Windsor, we have portraits of Queen Elizabeth as a young Princess, two portraits of Anne Boleyn, the Holbein portraits of Henry VIII. and Thomas Howard third Duke of Norfolk, and Van Dyck's Charles I. Hatfield House, Sherbourne Castle, and Montague House have furnished other pictures, while the list of artists rep-

resents nearly every European nationality in addition to the English names.

In "A Child of Nature" (Dodd, Mead & Co.), Mr. Hamilton Wright Mabie tells a very sweet and touching story of an unsuccessful life — as the world counts success. As a lad, John Foster seemed set apart and alone in his fellowship with Nature, while all his neighbors were fighting the stubborn fields inch by inch; if he had ambitions, he never spoke of them; there was no touch of romance in the work or in the home; there were few books to read, and these, with a single exception, had nothing to say to the boy who had found that another and a finer crop could be taken off the farm, if one knew how to harvest it. His discovery of the heart in Nature came to him very young; later he grew into a sense of the Universal Spirit, and lived in the light which has shone on the path of every poet since time began. He dwelt in the creative mood, although the power to create was denied him. But, in the end, every man comes to his own. With John Foster, this was only years after his death, when another man, a kindred spirit, found in the old farm-house the loose sheets which bore the faint and disconnected tracings of Foster's inarticulate experience. With the generosity of a fine spirit, the young man interpreted the life of the older man through the rich atmosphere of his own temperament; thus at last the life sown in secret bore harvest in the wide field of the world. Illustrations, in photogravure, and decorations are provided for this volume by Mr. Charles Louis Hinton, and none more refined and beautiful are to be found than on these artistic pages.

It has often happened that a novelist or poet, by the sheer force of his creative imagination, has given vitality to regions otherwise almost unknown and quite dead. In this way, Mr. Thomas Hardy has resuscitated, one may even say recreated, the old half-forgotten kingdom of Wessex in England. Before his time, those who used this term at all were thinking of a land made memorable by the ravages of a horde of sea-borne adventurers who gradually drove before them the earlier possessors of the country-side. But Wessex as a living, breathing reality, Wessex as a part of nineteenth-century life, sprang first into existence under the touch of the magic wand of its novelist. Accordingly, Mr. Hardy's ardent admirer, Mr. Bertram C. A. Windle, assisted by the artist Mr. Edmund H. New, has issued a goodly octavo of three hundred and twenty-five pages called "The Wessex of Thomas Hardy" (Lane), text and pictures combining to identify the localities of the different tales. The plan of the book is to take readers to the scenes where the stories are laid, and when there to allow Mr. Hardy himself to describe them. There are those who do not care greatly for his type of rustics; there are those who dislike his themes; but there are few who will deny that when he writes of scenery and of nature he is almost unrivalled. Therefore these twenty chapters of commentary, with their

illustrations, maps, and with their incidental references to the tragedy and comedy of the novels as each place is visited, furnish forth an attractive and useful volume, and one freed from the occasional unpleasantness of this master of English fiction.

To old and young, to the wise and the simple, the collection of oriental tales known as the "Arabian Nights' Entertainments" has for many generations afforded a source of abounding delight. The French were its first translators among Europeans, and through them our first English versions were obtained. The first complete translation of the "Arabian Nights" direct from the Arabic into English was that made by Mr. E. W. Lane, about the middle of the present century; the first attempt among English artists to portray the life and customs of the mysterious East as unfolded in these stories was that of Mr. Stanley Wood. But these pictures were made for a limited edition, while Mr. Lane's monumental work was published without illustrations. To combine this text and these illustrations in a popular edition is to supply a real want; and this has now been done by the publishing house of J. M. Dent & Co. (New York: Macmillan). The work consists of six volumes, has a hundred illustrations in photogravure, is neatly but simply bound, and is handsome enough to serve as a gift for anyone who has grown a bit tired of psychological introspection in fiction, and who will be glad to return for awhile to the harem or the caliph's court "in the golden prime of good Haroun Alraschid."

In one sense, Alphonse Daudet was the pioneer of the modern short story in France. At least he was the first to apply this form of literary art to a passing phase of thought, to a momentary emotion, and to incidents that are psychological in character rather than anecdotic. Reading life deeply, he found that the least important event is full of solemn significance, that the humblest life holds in itself potentially the elements of the sublimest drama, the profoundest tragedy. "The least page he has ever written will preserve the vibration of his soul as long as our language shall exist," said Zola at his grave. The new holiday edition of his best short stories, "Monday Tales" and "Letters from my Mill," published by Messrs. Little, Brown, & Co., is as exquisite in outward appearance as in subject-matter. The "Monday Tales" are translated by Miss Marian McIntyre. To the "Letters from my Mill" are added "Letters to an Absent One," both translated by Miss Katharine Prescott Wormeley. Each of the two volumes is supplied with four photogravure illustrations by such artists as Moreau, Avril, Bourgain, and Rossi.

"A Widow and her Friends" (Russell) is the title of Mr. C. D. Gibson's sixth book of published drawings. The "widow" is, of course, the "Gibson girl" in crêpe garments, and perhaps just a little more charming in consequence. Her adventures occupy about half of the volume, the remainder being devoted to social satires of one kind or another. "Good wine needs no bush," nor do Mr.

Gibson's drawings need any praise-words. That no one can do more with a few lines than Mr. Gibson, has been granted long ago; and from those who care for his themes there is sure to be instant demand for everything signed by his name.

In "Travels Round Our Village" (Dutton), Miss Eleanor G. Hayden shows that she is mistress of the "art of putting things" by making an entertaining book of three hundred and twenty pages out of what to most persons would appear material unprofitable to the last degree. Old-world customs and archaic forms of speech still linger in this Berkshire village of rural England, whose name is not to be found in Bradshaw nor yet in the Postal Guide. Men there go about their tasks in a spirit of serene leisureliness; the village touches the highway only to fly from it again, as if in an excess of shyness. Yet even in such a sequestered corner there are humors, homely comedies, and simple pathos. Of these the author writes, believing it to be good in these days of bustle and strife to drift for awhile into some quiet backwater which the tide of progress stirs but just enough to avert stagnation. The leisurely reader will find much suited to his mood in this handsome volume, with its picturesque drawings by Mr. L. Leslie Brooke; but lovers of the sensational or the thrilling may spare themselves the trouble of cutting its leaves.

In "The Isle of the Shamrock" (Macmillan) Mr. Clifton Johnson adds to a reputation already established by his previous volumes of a similar character entitled "Among English Hedgerows" and "Along French Byways." Mr. Johnson travels with his camera, and furnishes his own illustrations of poverty-stricken but picturesque Ireland. "A Knitter on the Highway," "A Farmyard Pump," "A Jaunting Car," the subjects of some of Mr. Johnson's photographs, are wayside pictures that hardly could be seen elsewhere. The author's difficulty in identifying the shamrock will appeal to all tourists who have had similar experiences. Although several of the chapters have had previous publication in various magazines, the book is not without unity, and is one of the pleasantest records of travel that has been offered this season.

A Japanese author, Onoto Watanna, and a Japanese artist, Genjiro Geto, have combined to produce a book of rare beauty—"A Japanese Nightingale" (Harper). From the charming colored frontispiece depicting the lovers with "the thousand petals of cherry blossoms falling about them" in the Japanese garden, to the end of the last chapter, there is a delightfully oriental flavor to the whole volume, which gives it a distinctive place in the holiday list. The story is unusual, the scene being laid almost entirely in Japan; and after numerous tragic and pathetic episodes it finally ends happily. The admirers of "Madame Butterfly" will give this new work an equal place in their affections.

Daintily bound in white and gold, and boxed together, come two volumes from Messrs. L. C. Page & Co., "Jan Oxber" and "Love in Our Vil-

lage," by Orme Agnus. These are tales of rustic life in a remote English village, seven miles from any railway or telegraph station; and the characters use a curious dialect governed by no rules of grammar. But for him who has eyes to see, the peasant is something more than an awkward man with a sun-tanned face and wearing a smock. Village life has its palpitating dramas, and the elemental passions of mankind exist wherever men and women congregate, be it in obscure hamlets or crowded cities. They only await their chronicler of sufficient insight to behold and sufficient skill to set forth. Whether or no the village called "Barleigh" exists on any map, or the character of "Jan Oxer" ever existed outside of the author's imagination, certainly this is a most touching and tender story. In the mean cottages of Barleigh shines the magic light that kings have desired in vain to see, and careworn faces are the masks of saints. The illustrator, Miss Bertha Newcome, has availed herself of the picturesque opportunities of these books with charming results.

Upon the first publication of Motley's "Dutch Republic," forty-five years ago, it was recognized immediately as one of the most interesting historical books ever written in any language. Few previous historians had so united laborious scholarship with dramatic intensity. In truth, the work is essentially an epic, having William of Orange as its hero; and, like the *Æneid*, recounts the fortunes of a noble nation. Consequently, after the lapse of nearly half a century Motley's work continues to hold its general popularity as well as the force of its appeal to cultivated minds. For many reasons, the new holiday library edition just issued by Messrs. T. Y. Crowell & Co. outranks all previous editions. An introduction by Professor John Franklin Jameson of Chicago University gives a summary of the principal events of interest in the life of Motley, and reveals the plan and underlying purpose of his writing; over fifty illustrations, many of them reproductions from rare portraits and famous paintings, help to a realization of the characters and scenes; the colored map is probably the most elaborate one of the Netherlands yet printed in this country. This general literary and artistic excellence is sustained in the fit setting given the edition by the publishers.

"Beasts of the Field" and "Fowls of the Air" (Ginn & Co.) are the titles of two beautiful companion volumes that come side by side in a flat white box. The author of these books, Mr. William J. Long, is not a stranger to the nature-loving public; indeed, these volumes include most of his previous sketches dealing with life as it is lived by the animals in the woods and the fields, with enough of new material to give variety and a wider range of acquaintance with the Wood Folk. It is the *human* interest—if the paradox may be permitted—in these animal lives that strikes the keynote of these stories. Each animal is endowed with a distinctive personality, and a name borrowed

from the Milicete Indian. For example, "Meeko the Mischief-Maker" is the red squirrel; "Kagax the Bloodthirsty" is the weasel; "Little Tookhees the 'Fraid One'" is the wood-mouse, etc. In the marginal decorations, by Mr. Charles Copeland, each page shows us the creature in the performance of some characteristic act; and this feature furnishes a continual artistic delight. There are also a dozen delightful full-page illustrations by the same hand. The volumes are dedicated to the teachers of America who are striving to make nature-study more vital and attractive by revealing a vast realm of Nature outside the realm of Science, and a world of ideas above and beyond the world of facts.

Nearly half a century ago, when Charles Dickens was giving public readings from his own writings, among the most popular of his selections both here and in England were those taken from "The Holly Tree." The public has always ranked this composition high among the minor writings of Dickens; and now, bound together with his earlier Christmas story, "The Seven Poor Travellers," and copiously illustrated by Mr. C. E. Brock, this old favorite will rank high among the Christmas books of this year. The names of Dent of London and Lippincott of Philadelphia are a guarantee that nothing is wanting artistically. The introduction, by Mr. Walter Jerrold, sets forth the nature of the inspiration for the motive which Dickens frankly avowed in all his work. Granting that strained sentiment and unreal pathos may be found here and there in the wonderful series of Dickens's books, there are by no means wanting stories where the sentiment is as real as it is beautiful, and where the pathos is absolutely unquestionable. And even after making all deductions that the most captious critic can suggest, who can name a successor to Charles Dickens in the marvellous gift of telling tales for the Christmas-tide?

Two new volumes of the "Thumb-Nail Series" (Century Co.) are entirely worthy of the good company of their predecessors. Lincoln and Horace are the respective subjects of these volumes, and their unlikeness is indicated by the cover-design in each case—one modern and American in its symbolism, the other classic and poetic, but both daintily developed in stamped leather of the familiar coloring. The Lincoln volume consists of thirty-seven extracts from his most famous speeches and lectures, prefaced by a sympathetic introduction by Mr. Richard Watson Gilder. Mr. Gilder has selected passages which show Lincoln at his literary best, namely, those that were uttered when he was dealing with a cause in which his whole heart was enlisted. Through all the prose of Lincoln's later life there runs, like a *Leitmotive* in music, a burden of high hope, touched with a heroism which is akin to pathos.—The "Odes of Horace," a hundred in number, selected by Mr. Benjamin E. Smith, are given in translations representing English authors of all periods, from Milton to Dobson and Father

Prout, and show how attractive Horace has been to the poets of successive generations. It was a happy thought to bring this little sheaf of ancient poems to modern hands in so acceptable a form.

"Among Flowers and Trees with the Poets" (Lee & Shepard) conjures up all sorts of idyllic images; and these are not shattered, but supplemented, by the charming book of selections compiled and arranged by Miss Minnie Curtis Wait and Professor Merton Channing Leonard. The original purpose of the volume was to place at the disposal of teachers a multitude of poems such as are needed in connection with nature-study, but which, from being so widely scattered, are not readily available. But the book will serve a much wider circle than this, and, indeed, will be welcomed not only by all lovers of nature, to whom it is dedicated, but by all lovers of poetry as well. The poems are classified into six groups: Flowers, in General; Flowers, Specified; Trees and Shrubs, in General; Trees and Shrubs, Specified; Flowerless Plants; National Flowers. There are sixteen full-page illustrations, the frontispiece being an illustration of the opening lines of Bryant's "Fringed Gentian"—

"Thou blossom bright with autumn dew,
And colored with the heaven's own blue."

The latest addition to the "Travel-Lovers' Series" (Page) is a work on Florence, by the late Grant Allen. Illustrated with eighty photogravure and half-tone plates, bound in two volumes of white and gold, with cover design of Florentine symbolism, and neatly boxed, the familiar little hand-book is transformed into one of the choicest holiday books of the season. The text is well worthy of this new setting. Whoever undertakes to write about Florence finds himself burdened by an embarrassment of riches. But Mr. Allen's scientific order of mind, his power of classification, and his ability to separate the essential from the non-essential, serve a good purpose here; and thus the arrangement of the book is of great value, whether one consults it as student or as traveller, or simply as a lovely picture-book. In looking through its pages one realizes anew the force of Shelley's lines:

"Florence, beneath the sun,
Of cities, fairest one."

"The Maids and Matrons of New France" (Little, Brown, & Co.), by Miss Mary Sifton Pepper, is the story of the part played by women in the making of Canada. Twelve years before the Pilgrim Fathers landed on Plymouth Rock, a banner bearing the lilies of France was planted on the headlands of Quebec. A comparison between these two companies of pioneer women, the Canadian gentlewomen and the Pilgrim mothers, would result in no discredit to the former. Although the Frenchwomen were dominated by strange superstitions and frequently inspired by supernatural visions, they never became slaves to witchcraft, as did their New England contemporaries. Many of them would even nowadays be looked upon as "emancipated" and

"advanced." The author is well equipped for dealing with her subject, owing to similar works in the same field; so that the book is important from an historical standpoint, and for the first time justice has been done to the brave and gentle women who made civilized life a possibility in a land of barbarism. The illustrations, twenty in number, are mainly copied from authentic life-portraits.

Abundant illustrations of excellent quality, besides a large number of colored maps, are features that serve to bring even so substantial and standard a work as Duruy's "General History of the World" into the category of Holiday publications, for which Messrs. T. Y. Crowell & Co.'s new two-volume edition is obviously intended. The two photogravure frontispieces and forty-odd plates in half-tone are copied from famous engravings and paintings, forming together a collection of much interest. The historical record is brought down to the present year, its continuation from 1848, where Duruy left it, having been made by Professor E. A. Grosvenor of Amherst College, who has performed this difficult task, and also that of editing the entire work, with marked ability and success. It is a tribute to Duruy's great work that after more than half a century it still holds a place which no other world-history quite fills; and this complete pictorial edition will be deservedly prominent among the season's books of the more solid and enduring sort.

The picturesque costume and romantic adventure of colonial life in America furnish a fine field for the illustrator as well as the story-teller. That stirring novel of Bacon's Rebellion in 1676—"White Aprons" (Little, Brown, & Co.), by Mrs. Maud Wilder Goodwin, gains in its already well-established favor by its half-dozen illustrations from different hands. The portrait of the heroine, Penelope Payne—a frontispiece in colors, by Mr. Thomas Mitchell Pierce,—is especially captivating.

Mr. Paul Laurence Dunbar has already won wide recognition as a poet, using the dialect of his race. A selection of nine of these poems, bearing the name "Candle-Lightin' Time" (Dodd), beautifully illustrated with photographs by the Hampton Institute Camera Club, and with marginal decorations by Miss Margaret Armstrong, will be likely to win him fresh popularity. The book also reveals the great possibilities of artistic photography for purposes of illustration. No studied "composition" by the engraver or etcher could surpass some of these glimpses of picturesque nature, or the poses of the human figures. The three interiors and the one landscape of the opening poem—"Dinah Kneading Dough"—are enough to establish the artistic value of the book, and those following are equally good.

Similar in subject and in dialect is the volume of "Plantation Songs" (Russell) by Mr. Eli Sheperd. This too is illustrated by photographs from life, by Mr. J. N. Otis, reproduced in half-tone. Both these books are handsome and do great credit to their respective publishers; but the differences

between the two are, after all, very marked. Mr. Dunbar writes poetry; Mr. Eli Shepperd writes more or less musical dialect verse. There is a "catchy" lilt in Mr. Shepperd's lines that possibly will win for them a place among classic negro melodies to be sung. The major part of the volume is given to "Hymns of the Black Belt"; they show an intimate knowledge of the church-life of Southern negroes, and are marked by artlessness and spontaneity.

In the "Glories of Spain" (Macmillan), Mr. Charles W. Wood writes as delightfully as in his previous volume, "The Romance of Spain." Comparatively few tourists visit the regions chiefly described in this volume, yet all who read it will certainly wish to do so. Whether one's interest be in archaeology, architecture, picturesque scenery, history, or humanity, he will find good meat here. A land so old that it contained cities of a million inhabitants before the coming of Christ, and that it still uses as a prison the house once occupied by Pontius Pilate; so rich that for centuries Moors and Christians strove for its possession; so beautiful that Byron and many other poets have made it the theme of song; so happy in some ways, so unfortunate in others that it arouses us to sympathy whenever we speak the name,—these are the materials which both text and illustration serve to reveal in all their variety and charm. There are about eighty-five illustrations, and the book externally forms a fit setting for the content.

The permanent value of Philip Gilbert Hamerton's works on art is shown by the fact that among the multitude of entirely new books his writings are still sufficiently in demand to make re-publication desirable. Although more than thirty years have elapsed, his "Contemporary French Painters" and "Painting in France" are still charming and profitable reading. Messrs. Little, Brown, & Co. have furnished the earlier volume with sixteen illustrations in photogravure, the frontispiece being Bouguereau's "The Eldest Sister"; the later volume has fourteen illustrations, with Aubert's "The Flower" as frontispiece. French art will not be likely ever to have a more just as well as sympathetic interpreter than Hamerton.

A more fortunate illustrator for Mr. Anthony Hope's "Dolly Dialogues" than Mr. Howard Chandler Christy could hardly have been chosen. The piquant personalities of "Dolly" and "Mr. Carter" seem thoroughly congenial to this artist's pen, and add to the already long list of his "fair women and brave men." Doubtless Mr. Hope's book will take on a new lease of popularity, with this edition, the publisher, Mr. R. H. Russell, having given it an attractiveness in form and execution that will satisfy the most fastidious of holiday purchasers.

"Amos Judd" (Scribner) by Mr. John A. Mitchell, editor of "Life," is a story of love ending tragically, in which the interest centres around the occult power of the hero to foresee future

events. Those who like to read with cold shivers chasing up and down the spine, may enjoy this book; for it is well-written, sparkling and gay when it is not uncanny. This new edition is fortunate in having for its illustrator Mr. A. I. Keller, whose eight drawings, reproduced in colors, do much to relieve the tension of the weird and mystic tale.

Public interest in the great artistic crusade that marked the middle of the nineteenth century in England has never flagged, consequently it is not surprising that Mr. Percy Bate's "The English Pre-Raphaelite Painters" (Macmillan) should have reached a second edition. The letterpress has been carefully revised, completed, and brought up to date; the illustrations include an even more complete and representative selection of pictures by the Brethren and their associates, with others by painters who were temporarily under their influences, and still others of the most typical recent manifestations of Pre-Raphaelism. Among the latter, Mr. Bate gives the place of prominence to the work of Messrs. Cayley Robinson and Byam Shaw. Mr. Shaw, though still young, has given evidence already of great technical accomplishment and daring in the use of pure color, along with an intense desire to express his theme clearly, with a distinct preference for subjects of a high poetic order. Mr. Robinson, on the other hand, is a dreamer of dreams, and a dweller in the twilight land of old romance. The author is convinced that the principles of Pre-Raphaelism remain as essentially true to-day as when first promulgated; he feels, also, that there is reason to trust that the coming men may do as fine work as their forerunners.

The noblest poem of religious faith in the English language is Robert Browning's "Saul." It has been called a "Messianic oratorio in words." It is also a great picture-poem, and even a very unimaginative mind can hardly read it without conjuring a series of mental images. Such verse naturally attracts the illustrator, and more than ten years ago a large volume with photogravure illustrations drawn by Mr. Frank O. Small tempted the book-buyer of liberal purse. Now the same choice work is furnished to the more economical buyer by Messrs. T. Y. Crowell & Co. It is a duodecimo, bound in cloth with gilt top, beautiful paper and letter-press, and nineteen fascinating illustrations. In an introductory note of seventeen pages by Professor John Angus MacVannel of Columbia University, Browning is classed with Wordsworth and Tennyson as a "consecrated voice," one of "God's truth-tellers." This poem, among Browning's religious utterances, is described as expressing the attitude of the poet's middle life, while certain "Pauline" passages voice the early years, and the "Reverie" in "Asolando" the final confession of faith. To any lover of Browning this volume cannot fail to be a most acceptable gift.

"Famous Actors of the Day in America" and "Famous Actresses of the Day in America" (Page)

have each reached the "Second Series," and include a practically complete history of the stage in this country up to date. The present volumes differ from the first series in giving criticism prominence, rather than biography and anecdote. Thus, where noteworthy work has been done recently the same names occur that have been considered before, but this time with the stress laid upon their characterizations rather than upon their careers. Illustrations representing each character in some favorite part add to the interest; but *why* the peacock design of the cover? This is something which we can imagine might be repugnant to a serious-minded actor or actress.

The Macmillan Company have been the means of adding several delightful *gardens* to modern literature, — such as "Elizabeth and her German Garden," Mrs. Earle's "Old Time Gardens," etc. In now publishing "The Garden of a Commuter's Wife" they give us another, less attractive in title but really a peer of the others. The scene is a New England garden of the old-fashioned sort, in the real country, not in a "tailor-made" suburb. There is a good deal about flowers, but there is even more of sparkling generalities and piquant personalities *apropos* of the human characters concerned in the garden-making. Each chapter has its date, but this is only a starting-point, and, like the text of a good sermon, may develop in manifold directions. The name of the author of this charming work is withheld, as is also the name of the artist of the eight beautiful photogravure illustrations.

Balzac's "The Chouans" in the "Luxembourg" edition (Crowell) will, if possible, be more enjoyable than ever. The novel furnishes many opportunities for the illustrations which form a prominent feature of this edition, and the introduction, by Professor William P. Trent of Columbia University, is all that can be desired. It tells us the date of the publication of this story, its place in the "Comedie Humaine," its purpose and chief characteristics. The photogravure frontispiece, as well as the twelve illustrations in half-tone, are by Julien Le Blant.

"Mother and Baby" (Russell) is a collection of twenty-six lullaby poems by Miss Mary D. Brine, with a full-page picture in illustration of each poem. The poems voice the maternal sentiment with much sweetness of melody and depth of feeling. The pictures are sometimes copies of paintings by famous artists, sometimes photographs from life; but all are beautiful, and the volume as a whole will appeal strongly to the Mother-Heart of womankind.

A capital book to while away dull moments — if any such there be — at a country club is "The Golfer's Rubáiyát" (Stone) by Mr. H. W. Boynton. It is a clever adaptation of the metre and philosophy of Omar Khayyám to the scenes and emotions of the golf links. There are seventy-nine stanzas, each illustrated with a pictorial border that fills the page, these being unsigned but full of ingenuity and

variety. As a sample of the book's quality, here is the opening stanza:

"Wake! for the sun has driven in equal flight
The stars before him from the Tee of Night,
And holed them every one without a Miss,
Swinging at ease his gold-shod Shaft of Light."

BOOKS FOR THE YOUNG.

L

It seems cause for congratulation that there are comparatively few books designed particularly for children this year which deal with battle, murder, and sudden death. The English-speaking nations, giving an example and a warning to all the world in South Africa and the Philippines, have apparently grown weary of much fighting, and the national distaste for the course they have taken is apparent in the character of the volumes put out for the instruction and amusement of our children. This has led to an increase in the number of books of travel and adventure, as well as of those that stimulate the imagination — fairy stories, and the like. More volumes of the sort that has long had the esteem of the world, — works, that is, of real and approved merit, in some cases made over for little people, — are also to be noted. The prevailing fondness for sociological studies shows itself in this minor department of human activity also. Reflecting even better the spirit of the times are the various works telling of boys earning a living for themselves, or of the roads to commercial success. Historical subjects, giving the author an opportunity to amuse and instruct at once, have lost none of their popularity in the books for children both large and small. If there is a growing desire for the rare quality called serenity in our literature, the great library now announced for the young fails to show it. And, generally speaking, there is a woeful lack of all literary quality here, the old rewritten stories exhibiting it far more than the new ones. Apart from these works, which shine by reflected light, there is hardly a title in the long list which bids strongly for renown beyond the passing year. Boys' books are still greatly in the majority, and those in which both boys and girls play a part are hardly fewer in number than those designed for girls alone. A noticeable feature of the children's books for the holiday season of 1901 may be found in the lack of eminent names of those concerned in their production. The great masters of English fiction did not think that writing tales to tell to their juniors was in any way beneath their dignity a generation ago; to-day there seems to be a great gulf fixed, and those who write of the *juvenalia* have little or no reputation in the broader paths of literature. The exceptions, by their rarity, prove the existence of the rule.

*Books of travel
and adventure.*

The best of the books of travel and adventure is probably Mr. Noah Brooks's "First across the Continent, the Story of the Lewis and Clark Expedition in 1803-4-5" (Scribner). Complete reliance is placed upon the diary of the explorers, and most of the narrative is set forth in the very language of Jefferson's two captains. Nothing but good can follow the perusal of this well-illustrated volume, whatever the age of the reader. — Mr. Hezekiah Butterworth has prepared the second volume of the "Traveller Tales" (Estes), dealing this year with China. Proper regard has been shown for the tra-

ditions of the great empire, and in contrast the Trans-Siberian railway and the new seaports of Russia and Britain are described. Travellers of note are quoted, and many interesting bits of folk-lore preserved. The book has numerous full-page pictures.—"The Bears of Bear River" (Doubleday) is a story of early pioneer days in Indiana, describing the life of children in the second quarter of the last century. Mr. Charles Major tells the exciting little stories, and, though he taxes the credulity of older readers and fairly throws himself upon their mercy in his diction, his book deserves favorable mention.—Mr. Francis Hill, a new writer, brings some of the vigor and breeziness of the far West into "The Outlaws of Horseshoe Hole, a Story of the Montana Vigilantes" (Scribner). Law is here vindicated, vice punished, and virtue rewarded, in a manner ethically sound if a bit sensational.—A similar environment answers for "Boys of the Fort" (Mershon), by Captain Ralph Bonehill (Mr. Edward Stratemeyer). An army outpost is in this story besieged by Indians and renegade whites, and the boys take a prominent part in raising the siege.—Another of Captain Bonehill's volumes is called "Three Young Ranchmen" (Scribner), telling of boys who found work not the most disagreeable thing in the world when success followed closely after.—Mr. Frederick A. Ober deals with the Southwest, where his small hero has accompanied his father in a search for health. There is an Indian boy for a chum, and much excitement of a healthy sort. The volume is called "Tommy Foster's Adventures" (Altemus), and is plentifully illustrated by Mr. Stanley M. Arthur. Mr. Ober is a great traveller, and really knows the Indians.—A new edition, with pictures, of Mr. Samuel Travers Clover's "Paul Travers's Adventures" (Lothrop) must revive interest in this true story of a boy who went around the world on his own responsibility.—Four books by Mrs. Mary Hazelton Wade constitute the "Little Cousin" series (Page). They deal, respectively, with the home life of children in Russia, Borneo, Japan, and aboriginal America, and have numerous pictures by Miss L. J. Bridgman. All are wholesome, and of a sort to remove irrational prejudice against people of another color and nationality from our own.—Mrs. Chaplin Ayton has written, and Dr. William Elliot Griffis edited, "Child Life in Japan, and Japanese Child Stories" (Heath), an interesting compilation with twenty-seven pictures, well-known to a former generation in its complete form.—Professor Frederick Starr's "Strange Peoples" and "American Indians" (Heath) deserve mention in this connection, though published somewhat earlier in the year. They are scientifically sound and wholly interesting.—Two boys who take an involuntary flight in a balloon and alight in an Inca city in the Peruvian mountains may be read about in "An Aerial Runaway, the Balloon Adventures of Rod and Todd in North and South America" (Lothrop). The authors are father and son, Messrs. William P. and Charles P. Chipman. The book is uncommonly exciting, the illustrations, by Mr. W. A. McCullough, bearing out the text.—"The Rover Boys on the Great Lakes" (Mershon) is the fifth of a series by Mr. Arthur M. Winfield, in which kidnappers play a leading part. There are adventures by the dozen, with the boys awake to every move in the game; somewhat more awake, it must be confessed, than most of their elders.—A transcript from real life, illustrated by reproductions from actual photographs taken during the cruise, is "A Year in a Yawl" (Don-

bleday, Page & Co.), by Mr. Russell Doubleday. It describes the extended voyage of Captain Ransom and his companions from a port on Lake Michigan down the canal to the Illinois River, thence along the Mississippi to the Gulf of Mexico, around the point of Florida northward up the Atlantic coast, and thence, by way of the St. Lawrence, the Welland Canal, and the great lakes, back to St. Joseph again. It is a good book, which loses nothing by confining itself to facts.—Thirty years ago, when whaling was whaling, Mr. Thomas West Hammond engaged in that ancient American industry. His reminiscences, softened by the years and enlivened by imagination, are set forth in "On Board a Whaler" (Putnam). The excellent pictures are by Mr. Harry George Burgess, and the work as a whole is informing and interesting.—"The Cruise of the Mary Rose; or, Here and There in the Pacific" (Bradley) covers an immense extent of land and water, and deals incidentally with the state of the souls of the South Sea Islanders. The book is by Mr. William H. C. Kingston, and possesses minor historical value in addition to its being a record of exploration and early mission work.

The romance of history.

Chronologically speaking, Mr. Arthur S. Walpole's "Little Arthur's History of Greece" (Crowell) leads all the long train of books from which children may glean facts from the annals of the past. It is a book that makes its appeal to very young children, and is simply and prettily told, with many illustrations.—The most pitiful tale of all forms the basis of "Stephen, a Story of the Little Crusaders" (Crowell), by Miss Eva Madden. Stephen of Cloyes is the salient character of the book, and the final catastrophe is greatly softened, as it should be if children are to read it.—"The Story of the Cid for Young People" (Lee & Shepard) deals with a fascinating and noble personality in a manner that will meet with childish approval. The facts are selected from sufficiently authentic sources, but without crushing out the legendary glamour of the case, by Mr. Calvin Dill Wilson.—The Spanish appear in quite another light in "Wind and Wave, the Siege of Leyden" (Bradley), which Mr. H. E. Burch opens with the massacre at Haarlem, a scene of horror which, with its fringe of heroism and misery, can never be forgotten.—Coming down to the evil days following the revocation of the Edict of Nantes, Mrs. Millicent E. Mann chooses for her heroine a little daughter of the royal shoemaker, who lends her name to the book "Margot" (McClurg). She takes refuge in the New York colony, like so many Huguenots, and has many exciting times during her days of small girlhood.—Going to the other side of the world, "A Boy of Old Japan" (Lee & Shepard) is an account of the medieval civilization of that pleasant country, and the life led by a boy in it. Numerous colored plates from photographs somewhat destroy the feeling of remoteness of time.—English history begins with "In the Days of William the Conqueror" (Lee & Shepard), a slight account of the life of the Norman chieftain, by Mrs. Eva March Tappan, with children introduced to give it interest.—"My Friend Anne, a Story of the Sixteenth Century" (Warne) is a romantic biography of Anne Boleyn, by Miss Jessie Armstrong. It deals with the child and young girl, and follows in point of time "Hollyberry and Mistletoe" (Little), by Mrs. Mary Caroline Hyde, which has to do with the reign of Henry VII. Both books have merit.—Coming now to America, the history of Mistress Anne Brad-

street is told by Miss Edith Robinson, in "A Little Puritan Pioneer" (Page), in a really engaging manner. — Miss Ruth Hall is much more ambitious with a contemporaneous account of a young man who takes part in the fight at Wethersfield and eventually drifts back to England to serve James II., after taking a gallant part against the persecution of the Quakers in New England. Her volume is named "The Golden Arrow" (Houghton). — In the period immediately anterior to the War of the Revolution, the most exciting event is told by Mr. James Otis in "When We Destroyed the Gaspee" (Estes). This high-handed declaration of rights by the colonists on Narragansett Bay is receiving the attention it deserves after many years of forgetfulness. The book is one of the "Stories of American History" series. — By the same author, and dealing with the same period, is "Our Uncle the Major" (Crowell), which is an account of two small boys who arrived in New York at the time of the Stamp Riots and were rudely hustled by the mob when it learned that their uncle was in command of the King's Fort overlooking the town. — The period between the two wars with the French and Indians is utilized by Mr. G. Waldo Browne for "The Hero of the Hills" (Page), in which Joseph Stark appears as a stripling on the frontier in company with Robert Rogers. It is a story of adventure rather than of actual fighting. — "With Washington in the West" (Lee & Shepard) is by Mr. Edward Stratemeyer, the first of a promised "Colonial" series from that busy writer's pen. Braddock's defeat is used, for the fifth or sixth time in recent years, for the principal incident. — How hard life might be made for a little girl in Revolutionary days appears in Mrs. Adele E. Thompson's "Betty Sheldon, Patriot" (Lee & Shepard), where the small daughter of an officer in the Continental army is taken into the wilds of Pennsylvania by her Tory uncle. Yorktown ends the book, as it did the war. — The fine defence of Ft. Stephenson, and the battle of Lake Erie, appear in Mr. W. O. Stoddard's "Jack Morgan, a Boy of 1812" (Lothrop), the youthful Jack having a share in both victories. He is with General Harrison also, taking the part of a scout. — To this period may be referred "A Frigate's Namesake" (Century Co.), by Mrs. Alice Balch Abbot, with pictures by Mr. George Varian. The small child of the story is a contemporary of ours who has been christened Essex. As soon as she grows old enough she interests herself in the brave deeds of our navy, and has some adventures with naval officers and others which are most instructive. — Mr. Kirk Munroe deals with the navy too, at a somewhat later day, in "A Son of Satsuma; or, With Perry in Japan" (Scribner). In addition to the fine story of the opening of the ancient empire to western influences, there is a stunning fight, that at Qualla Battoo. — Going back to the early history of the Plymouth Colony, Mr. Munroe pays tribute to a fine Indian character in "The Belt of Seven Totems, a Tale of Massasoit" (Lippincott). If similar wisdom had been shown by the other colonists in dealing with their aboriginal neighbors, it would not have been necessary for Mrs. Jackson to write "A Century of Dishonor." Mr. Munroe has left out a great deal of fighting in these two books of his, but they are none the less entertaining. — "Morgan's Men" (Little) has Nathaniel Greene and Sumter among its characters, and is a thrilling story of the Southern campaign, with a lover and his beloved for good measure. It is by Mr. John Preston True, with illustrations by Mrs. Lilian Crawford True. — The Mex-

ican War, splendid courage in a bad cause, supplies Captain Bonehill with the facts for "With Taylor on the Rio Grande" (Estes). This is the second of a series, and deals with much of the fighting in Mexico, from Palo Alto to Buena Vista. — Mr. Byron A. Dunn adds another volume to the "Young Kentuckians" series with "From Atlanta to the Sea" (McClurg), in which the young men of his former books make their appearance once more in this. The story has many merits, historical accuracy not the least of them. — "The Story of Manhattan" (Scribner), by Mr. Charles Hemstreet, is to be included here. It is filled with historical references to places formerly noteworthy but now submerged in the rank growth of the metropolis, the numerous illustrations being taken from old books and prints. Anything that will teach American cities that they have traditions deserves welcome, and this book is one of the best of its kind. — Of much the same sort is Miss Amanda M. Douglas's "A Little Girl in Old New Orleans" (Dodd), one of a series of which several volumes have already appeared. It differs from Mr. Hemstreet's book in conveying its instruction under the guise of pleasant fiction, but is none the less commendable. — Mr. George Alfred Henty, the unwearied, has three more of his portly volumes published this season, all in the manner to which a generation of boys has been accustomed, with a youthful hero or two moving through a narrative made up of historical facts for the most part. "At the Point of the Bayonet, a Tale of the Mahratta War" has pictures by Mr. Wal Paget, and is concerned with the series of episodes which led to the overthrow of the most warlike force met during the British occupation of India; "To Herat and Cabul, a Story of the First Afghan War," with illustrations by Mr. Charles M. Sheldon, deals with the awful calamity that overtook the British army on its retreat from Afghanistan in January, 1842, redeemed in part by the defence of Jellalabad; "With Roberts to Pretoria, a Tale of the South African War," illustrated by Mr. William Rainey, R.I., takes up the narrative where it was left in "With Buller in Natal" last year, and brings it down to the second stage of the conflict. All these are published by Charles Scribner's Sons. — "Under the Allied Flags, a Boy's Adventures in China during the Boxer Revolt" (Lothrop) is another volume in Mr. E. S. Brooks's "Young Defender" series, with the same hero to whom we were introduced in "With Lawton and Roberts." The book takes its readers into every place of danger during the advance of the allied armies, in the beleaguered legations at Peking as well as with the advancing column. War turns its bright side out in stories like this.

Heroes and heroines of peace.

Among the peaceful books intended more particularly for boys, "Citizen Dan of the Junior Republic" (Bradley), by Miss Ida T. Thurston, is one of the best. The interesting experiment in self-government which is actually going on in many places in the United States here serves as a frame for the biography of a wilful, lazy, half-grown lad, the son of wealthy parents. Under the influence of a little world of boys and girls, in which the passions and blunders of life are reproduced with much fidelity, the hero rises to a knowledge of himself and the significance of his actions. His promotion at the close is unnecessarily abrupt, but the story deserves study by educators everywhere. — "Our Jim" (Estes) is an account of the manner in which one wholesome boy made several scapegraces of his own age ashamed of their

wilfulness, chiefly by setting a good example.—"Lem, a New England Village Boy" (Scribner) is a story of healthy and simple boyhood, told by Mr. Noah Brooks in a manner that is certain to suggest autobiography. It will bring Mr. Aldrich's "Story of a Bad Boy" to mind more than once, though Lem was the better behaved of the two.—"A Young Inventor's Pluck" (Saalfield) is not so much concerned with invention as with a gang of unredeemable villains who persecute the inventor and his sister. Mr. Arthur M. Winfield has here written a sensational tale, full of excursions and alarms.—Quite at the other extreme is the second of the "Randy Books," by Miss Amy Brooks, called "Randy's Summer" (Lee & Shepard). It is placid and serene, with much innocent fun of a mild sort.—"Out of Bounds" (Lippincott) is another of Mr. Andrew Home's books, a good sized volume of short stories of schoolboy life in England. Poschers and 'squires figure in the scrapes into which the youngsters fall, and the whole atmosphere is foreign to the American schoolboy, but manly and hearty for all that. Mr. Harold Copping provides the illustrations.—A smart village lad starts with nothing and brings himself to a great deal in "How Dexter Paid his Way" (Crowell), by Mrs. Kate Upson Clark. The story is wholesome and stimulating, with luck as well as good qualities on the hero's side.—"The Little Cave Dwellers" (Crowell), by Mrs. Ella Farman Pratt, tells of a little boy most unjustly accused of crime by some older boys who should have known better, together with some experiments in aboriginal life both novel and ingenious.—"Little Sky-High below Stairs" (Crowell) has to do with the small son of a Chinese family of rank, who lives in a Christian household for a year, and tells what happens when his host and employer goes to China with him. It is an interesting and unusual tale, by Mr. Hezekiah Butterworth.—One of the best things in any of the season's books is the letter which the lad who is described in "A Twentieth Century Boy" (Lee & Shepard) sends home to his mother. The conclusion of this story, by Miss Marguerite Linton Glentworth, is not nearly so credible as this single missive.—"Galopoff, the Talking Pony" (Altemus) carries out an original idea of Mr. Tudor Jenks's, in which a little horse tells some American boys who own him of his life abroad, and at the end rescues his little Russian master of earlier days from shipwreck.—A sentimental story, in which a small boy shows how much can be done to help the world by youngsters, is Mrs. Sophie C. Taylor's "The Story of a Little Poet" (Little, Brown, & Co.). Among other precocities is the lisping in numbers, many of which are given. They show much talent in versification, and are quite as good as many of the drawing-room songs of the day.—Miss Josephine Dodge Daskam recites a series of episodes in the life of a normal, healthy, mischievous little fellow, calling the volume containing them "The Imp and the Angel" (Scribner). The illustrations are by Mr. Bernard J. Rosenmeyer, rounding out a most desirable book for half-grown folk.—A real and enduring friendship between the son of a mechanic and the heir to great wealth used not to be remarkable enough to make a book of, in America at least, but it may be welcomed in "My Friend Jim, a Story of Real Boys and for Them" (Lee & Shepard). The story is honest and manly.—Mr. Thomas Cobb has taken time from more ambitious fiction, to write one of the pretty little volumes in "The Dumpy Books for Children" (Dutton),

calling it "The Little Clown." It is a sterling book, in which the small sorrows of childhood appear, as they should, as a source of great misery to those on whom they fall, and is sensible, humorous, and true, into the bargain.—In the "Cosy Corner Series" (Page) is a story of "A Bad Penny," in which a sailor lad who is endeavoring to make restitution of some plate stolen by an uncle long before is himself accused of theft, and succeeds in clearing his name after long probation. The story is one of the early republic, and has the battle between the "Chesapeake" and "Shannon" in it.—Of nearly the same date is "In the Poverty Year" (Crowell), by Miss Marian Douglas, a pathetic transcript from the annals of New England in the year 1816.—In "Little Dick's Son" (Crowell) a small boy's imaginary companion is gradually developed into a conscience by Mrs. Kate Gannett Wells. It is a spiritual little tale of more than ordinary merit.—The adoption of a twin by the little chap in "Boy Donald and his Chum" (Lee & Shepard) makes fun for the small readers of Penn Shirley's latest book, the sequel to the "Boy Donald" story of last year.

A most useful book, in a day when the cities are overcrowded with ambitious country boys and girls, is Mr. James Otis's "Larry Hudson's Ambition" (Page). It tells of two country boys who are being worked by a severe taskmaster, a farmer, and of the acquaintance they make during a journey to New York City. The street boy they find saves the farmer from being swindled, and is taken out to the farm at his own request. He finds the life there, for all its hard work, so much better than his street life in the metropolis that he is happy all day long. The book makes one long for the good time when everyone will have both city and country life, each relieving the disadvantages and teaching the virtues of the other. — Anecdotes of those who have made various sorts of success in the world are embodied in the volume, "How They Succeeded: Life Stories of Successful Men Told by Themselves" (Lothrop). Dr. Orison Swett Marden has interviewed a number of men and women who are in the public eye, millionaires, inventors, authors, musicians, educators, and others, and has in this way enabled his subjects to tell their own histories. It deals with the various elements that go to make up success in the modern world, though it is silent on one of the most important of them all, sometimes called luck. — "Pine Ridge Plantation, the Trials and Successes of a Young Cotton Planter" (Crowell) is by Mr. William Drysdale, recounting the experience of a smart farmer's boy who has wit enough to go to the South and start for himself, with his sister to give him encouragement. There is both humor and good sense here. — A party of young fellows take a contract to supply a Southern railway with ties. How this is done, amid many discouragements and adventures in a wild country, is told by Mr. George Cary Eggleston in "Camp Venture, a Story of the Virginia Mountains" (Lothrop). Business difficulties are not the only ones surmounted, and the story is one of real life. — "Two Boys in the Blue Ridge" (Estes) is, for all its title, chiefly concerned with the way two young men get along in a New York real estate office, and is a business story of interest to those just entering upon commercial life. Numerous illustrations are done by the author, Mr. W. Gordon Parker. — It occurs to a boy in San Francisco that there may be precious metal in the ruins of some old reducing works not far from his home, and he leases the land

from its occupant. His guess was quickly verified, and the pleasantly told subsequent history is embodied in "The Golden Chimney, a Boy's Mine" (Robertson), by Miss Elizabeth Gerberding. — Mr. Arthur M. Winfield has taken the material used by the late Horatio Alger for a boys' drama, and worked it over into "Nelson the Newsboy" (Mershon). It is the familiar story of a little castaway in city streets, who makes something of himself in spite of the greatest temptations, coming into his own at last. — Mrs. Helen Dawes Brown has grasped the important factor, so little considered in the modern business world, of loving kindness and human sympathy between employer and employed. The small heroine of "Her Sixteenth Year" (Houghton) is only too anxious to be of some assistance to her father, a manufacturer. To this end she enters his shop at a moment when a strike seems imminent, and by being her simple self brings about an understanding which precludes trouble. It is a good example for others to follow. — How a little Irish girl in a small town won her way to the esteem of her neighbors is told by Mrs. Guelielma Zollinger in "Maggie McLanehan" (McClurg). Blessed with common-sense and a yearning toward industry, Maggie begins with a single friend and ends with a real place in the community. But she was more fortunate than most, subjectively and objectively.

About girls
and for them.

Among the books intended for little girls "Tilda Jane" (Page), by Miss Marshall Saunders, is an unusually moving and interesting tale of a little inmate of one of those orphan asylums which serve as a field for amateur philanthropists to disport themselves in. It is an intelligent revolt against that modern evil known as institutionalism, and is provided with suitable illustrations by Mr. Clifford Carleton. — "Daddy's Girl" (Lippincott) tells how the thought of a small child keeps a man from profiting by the dishonesty into which his wife's ambition had led him. It is by Mrs. L. T. Meade, with pictures by Mr. Gordon Browne; and it reveals a tendency, common in books of this class, toward showing a high mortality rate among good children. — Mr. Albert Bigelow Paine's "The Little Lady, Her Book" (Altemus) is a bright and cheerful collection of small adventures, inspiring in the outlook upon life. Several artists have had a hand in its interpretive drawings. — "The Lonesomest Doll" (Houghton), written by Mrs. Abbie Farwell Brown, is a story of the *entrée* upon the highest mundane life of a neglected soul among dolls. It is interesting and well written. — Postage stamps, a bicycle, and several other desirable articles, are the things referred to in "What Came to Winifred" (Estes), by Miss Elizabeth Westyn Timlow. The heroine is a wholesome little body, sane and sweet. — The lost luxury of hospitality in one of the Gulf States before the war finds sympathetic portrayal by Mrs. M. E. M. Davis in "Jaconetta, Her Loves" (Houghton). It will be found interesting by grown people as well as children. — A friend of several years standing appears again in Miss Grace Le Baron's "Jessica's Triumph" (Lee & Shepard). There is a moral in the story, and a bringing to grace of a rich young girl, indicating a field for missionary work sometimes neglected. — It is a wealthy little miss who is one of the heroines in "A Pair of Them" (Crowell), the other being a hunchback from the poorest part of the national capital. The poor child confers beauty of soul upon her companion, and has a small dog to help her. The book is by Miss Evelyn Raymond. — The favorite Cinderella theme is

the foundation of "Only Dollie" (Lee & Shepard), by Miss Nina Rhoades, with pictures by Miss Bertha G. Davidson. A little drudge comes into her own, to the delight of all readers. — "Peggy's Trial" (Page) is a stepmother, and Mrs. Mary Knight Potter, the author of the little book, shows how great a calamity a small thing may be among small people. — Reforming a "regular army man" is not an easy task, but Miss E. Livingston Prescott's little girl in "A Small, Small Child" (Page) accomplishes the feat. It is a pathetic little incident. — The utter forgetfulness which well disposed persons sometimes bestow upon their own childhood makes the negative misery of "Gatty and I" (Page) a book worth taking to heart by those who are in contact with children not their own. — A rude exterior covering a warm heart will be found depicted in "Marcia and the Major" (Crowell), a story of the Rocky Mountains by Mr. J. L. Harbour. — Bears, large black bears, enter the scene in Mrs. Harriet Prescott Spofford's "The Children of the Valley" (Crowell), disturbing, not unpleasantly, the serenity of a pleasant summer story. — "The Flat-Iron and the Red Cloak" (Crowell) is a pretty little tale by Mrs. Abby Morton Diaz, imaginative in conception, though dealing with homely things. — A long series of misadventures lends humor to the title of "The Would-Be-Goods" (Harper), by E. Nesbit, who is really Mrs. Hubert Bland. It is an English story, filled with innocent adventure and mischief. Mr. Reginald B. Birch makes the pictures. — "Four on a Farm, Summer at Hill Top" (Little, Brown, & Co.) is rather a book for girls than boys, though the happy four are equally divided between the sexes. As in all Mrs. Mary P. Wells Smith's writings, there is here a wholesome spirit, quite free from mawkishness.

Stories of
school life.

"The Captain of the School" (Little, Brown, & Co.), in spite of its title, is rather more concerned with girls than with boys. A large family of children bring themselves up, for the most part, and have many troubles and as many compensations in the process. — "High School Days at Harbortown" (Little, Brown, & Co.), by Mrs. Lily F. Wesselhoeft, has certain resemblances to the preceding story, but is centred more on school affairs and less on those of a private family. It is a worthy book, well illustrated by Mr. H. C. Ireland. — In "A Nest of Girls, Boarding-School Days" (Dutton), Miss Elizabeth Westyn Timlow writes from the fulness of her experience, and lets her readers into the secrets of a young teacher in a girls' seminary of learning. — The ideal school in Miss Gabriella E. Jackson's "Caps and Capers, a Story of Boarding School Life" (Altemus) is almost identical with Miss Timlow's, an agreement among educators rare enough to be noted. In the latter book, however, a school conducted on the wrong principles is set in abrupt contrast, making the story more informing but no more interesting. — "The Prize Watch" (Saalfeld), by Mrs. Emily Guillon Fuller, is the tale a mother tells to her children of her own school days, with a generous and unexpected climax. — Miss Helen Leah Reed in "Brenda's Summer at Rockley" (Little, Brown, & Co.), has written a sequel to a former story of school life, in which Brenda passes a pleasant summer at the seashore. It is a wholesome book, telling of a merry and healthy vacation. — Miss Evelyn Sharp, discoverer and inventor of "Wympa," calls her latest book "The Youngest Girl in the School" (Macmillan). All sorts

of interests are bound up in the small heroine, who comes to grief through a blunder by one of her teachers while she is swinging at the gymnastic exercises of the school.

About cats and fairies.

Three stories about cats attest the growing popularity of a much misunderstood household companion. "Madame Angora" (Estes), by Miss Harriet A. Cheever, is the sort of story that cats in fiction have accustomed us to, with children always in the foreground. — In "A Jolly Cat Tale" (Lee & Shepard), Miss Amy Brooks tells with pen and pencil of an ambitious feline family who learn (what we human folk do not know) that the garments of convention are cumbersome and uncouth. — "The Candle and the Cat" (Crowell) has a little girl who sends her light into a naughty world, and a cat named Trolley to help her in good deeds. Miss Mary F. Leonard is the author, and the book is well illustrated. — Cats, being the natural companions of witches, and subject to a deal of superstitious mistreatment on that account, may well be associated with the numerous fairy books of the year. There are still unused colors in the spectrum, and Mr. Andrew Lang's "The Violet Fairy Book" (Longmans), with its handsome illustrations in color by Mr. H. J. Ford, has the merits of its predecessors, with some of its own added. Doubtless the stories suitable for inclusion in these volumes are innumerable, but the later books show the tendency to go farther and farther afield. Many of those in this book are from African and Roumanian sources, and of much interest and worth. — Altogether African are the Rev. George W. Bateman's "Zanzibar Tales" (McClurg), translated from the Swahili of the eastern coast during an extended residence as a missionary. They bear a delightful vein of humor, akin to that in "Uncle Remus," and a morality which does not show a crying need of missionary effort. — Another volume in "The True Annals of Fairyland" is concerned with "Old King Cole" (Dent-Macmillan). Familiar stories have been edited by Mr. J. M. Gibbon and illustrated by Mr. Charles Robinson into new attractiveness. The book is really beautiful. — Lacking color, but with pictures by Miss Helen Maitland Armstrong which lose nothing by comparison, a volume of "Swedish Fairy Tales" (McClurg) is a valuable addition to the child's library. The stories, written in Swedish by Miss Anna Wahlenburg, and translated idiomatically into English by her brother, Mr. Axel Wahlenburg, combine sweetness and vigor. — "Fairy Tales from Afar" (Wessels) contains translations by Miss Jane Mulley from the Danish of Mr. Svend Grundtvig, with numerous pictures by Mr. Sydney F. Aldridge. The tales show a common origin with those of Miss Wahlenburg's, and are also meritorious. — A little book but a nice one contains Mr. A. Comyns Carr's "The Fairy of the Rhone" (Page). This is a variant of an old theme, but perennially fresh and wholesome. — "Royal Rogues" (Putnam) is an original story by Miss Alberta Bancroft, dealing with two sons of the redoubtable King Goldemar, and all sorts of accessories, kobolds and the like. The drawings for the book, by Mr. Louis Betts, are unusually good, and the volume is attractive. — Abundant humor characterizes Mr. Frank M. Bicknell's "The Double Prince" (Estes), in which one fat scion of fairy royalty becomes two thin scions, to the great delight of all concerned. — A fairy gift makes all sorts of fun for a little boy in "The Magic Key" (Little, Brown, & Co.), Miss Elizabeth S. Tucker reaching the acme of desire in her

story by conferring invisibility upon a boy in school. — "Prince Harold" (Page), with drawings by Miss Alina Witry for Miss L. F. Brown's letter-press, is concerned with a monkey among other things, and is very funny. — "Lucy in Fairyland" (Lee & Shepard) is Miss Sophie May's account of a little girl who visits the woman in the moon, the man of lunar fable having been superseded in these days of petticoat supremacy. — Mr. William Rose tells "The Tin Owl Stories" (Estes), with Miss L. J. Bridgman's drawings to help him. The short tales of which the book is made up are quaintly interesting.

There are songs and verses galore, some new and some old. Among the latter, a sumptuous book has been made of "Old Songs for Young America" (Doubleday). "Yankee Doodle" and "London Bridge" indicate the variety of the selection. All have been harmonized from the old airs, by Mr. Clarence Forsythe; and Miss Blanche Ostertag has made a number of beautiful drawings of children for every page, color and black-and-white alternating. — Music accompanies "The Owl and the Woodchuck, with a Few Others" (Rand, McNally & Co.), by Mr. William Harold Neidlinger, with illustrations in color by Mr. Walter Bobbett. Fanciful jingles make a series of "song stories" of interest. — Miss Carolyn Wells has another of the books to which lovers of wit are growing accustomed, "The Merry-Go-Round" (Russell), with a number of cheerful pictures by Mr. Peter Newell. One of the limericks, passing into a household word, may be given: "A canner exceedingly canny, One morning remarked to his granny: 'A canner can can Anything that he can; But a canner can't can a can, can he?'" — A new edition of Miss Agnes Lee's attractive "The Round Rabbit, and Other Child Verse" (Small, Maynard & Co.) has been published, with good pictures and pretty end-papers. — Miss Zitella Coker writes "The Grasshopper's Hop" (Estes), a book of pleasant rhymes for young folk, for which Mr. J. J. Mora makes suitable illustrations. — "Jingleman Jack" (Saalfeld) has for sub-title "His Pictures and Rhymes of the Callings, the Crafts, and the Trades of the Times." Mr. Harry Kennedy accompanies each trade, and the verses describing it by Mr. James O'Dea, with handsome pictures in color. — "Jingles from Japan" (Robertson) is a book printed and decorated in the Japanese manner, the verses by Miss Mabel Hyde and the pictures by Miss Helen Hyde. It is quaint and good to look at. — There is nothing better of its kind than "Denslow's Mother Goose" (McClure, Phillips & Co.), for which Mr. William Wallace Denslow has provided the colored pictures in a manner that leaves little to be desired. A change or two has been made from the accepted version of the rhymes, but it is too palpable to set the reader wrong. — "The True Mother Goose" (Wessels) keeps strictly to the text, which Miss Blanche McManus has drawn all sorts of pleasant designs for. — "The Pirate Frog and Other Tales" (Rand, McNally & Co.) is made up of clever verses by W. A. Friebie, with many pictures, not so clever, by Mr. Frederick R. Bartholomew. — Miss Bertha Upton has done the verses and Miss Florence K. Upton the pictures for another "Golliwog" book, the "Auto-Go-Cart" (Longmans). The work of these two sisters is too well known to need comment. — A useful and merry book is the "Frolics of the A B C" (Laird & Lee), the rhymes by Mrs. Fannie E. Ostrander and the pictures by Mr. R. W. Hichert. Each letter is made into

a sprite, and these sprites are kept busy throughout the story.—"Where Was the Little White Dog" (Estes) is done by Miss Margaret Johnson in her well-known manner, a picture of the thing being used instead of the word standing for it, whenever possible in the text.—Stories, pictures, rhymes, and all sorts of things to interest a child, appear, as usual, in this year's "Chatterbox" (Estes) perhaps the most popular book of them all.—Of the same sort, but with a leaning toward early piety which is implied in the name, is "Sunday Reading for the Young" (E. & J. B. Young & Co.).—Miss Alcott's "Little Men" and "Little Women" have both been dramatized into forty-five-minute plays, suitable for school children, by Miss Elizabeth Lincoln Gould, with numerous pictures by Mr. Reginald B. Birch. Messrs. Little, Brown, & Co. are the publishers.

*Old favorites
in new forms.*

Old stories have been reprinted in quantity, and Emerson's statement to the effect that every time a new book is published one should read an old one might hold good with these. Mr. Peter Newell's wash drawings for "Alice's Adventures in Wonderland" (Harper) leave nothing to be desired, and as interpretations of the delightful humor of the text may safely challenge comparison with Sir John Tenniel's excellent pictures. This is indeed a book worth having.—Mr. John J. Mora has done the drawings for a new edition of the perennially attractive "Reynard the Fox" (Estes), in the manner of his "Æsop's Fables" last year.—Miss Eva March Tappan has done a rather curious and daring thing in her "Old Ballads in Prose" (Houghton), taking a number of the time-honored tales in inimitable rhyme, the Robin Hood cycle among others, and turning them into prose narrative with Miss Fanny Y. Cory's pictures to help her. Such work could not well be less than interesting, but an argument may arise over its being done at all.—Blanche McManus (Mrs. M. F. Mansfield) makes the illustrations for a number of good old tales, "Undine," "Rip Van Winkle," "The Dragon of Wantley," and others, published with the title, "Told in the Twilight" (Wessels).—"The Boy's Odyssey" (Macmillan), with the adaptation by Mr. Walter Copland Perry and the pictures by Mr. Jacob Hood, is excellently done throughout.—Somewhat similar work, more inclusive but not so thorough within its limits, are the two books by Mr. Alfred J. Church, "Stories from Homer" and "Stories from Virgil" (Crowell). Both volumes have their value enhanced by suitable illustrations.—In the same series as the two books just mentioned are issued "Don Quixote" as retold by Mr. Calvin Dill Wilson, "Gulliver's Travels," Edmondo de Amicis's "Heart, a Schoolboy's Journal," and Jean Ingelow's "Mopsa the Fairy," with a colored frontispiece in each case and numbers of half-tone pictures. They are handy books, and not expensive.—Mrs. Edgar Lucas has made a new translation of the "Fairy Tales of the Brothers Grimm" (Lippincott), with a cover design, illustrated frontispiece, and numerous pictures besides, by Mr. Arthur Rackham.—On the heels of this comes another new translation of "Grimm's Fairy Tales" (Dutton), by Miss Marion Edwards, with many pictures by Mr. R. Anning Bell. There are some tales not ordinarily included in this edition; otherwise there is little choice between the two.—Louisa M. Alcott's "Little Men" (Little, Brown, & Co.) has been provided with new illustrations by Mr. Reginald B. Birch, making a sterling book.—

There is a new edition of Mrs. Mary Mapes Dodge's "Hans Brinker; or, The Silver Skates" (Scribner), a book to be numbered among children's classics.—"Findelkind" (Page), by Ouida (Mlle. de la Ramée), and "Madam Liberty," by Juliana Horatia Ewing, are re-published in compact little volumes by L. C. Page & Co.—Messrs. D. C. Heath & Co. have founded a "Home Library of the World's Best Literature for Children," with numerous volumes, among which may be named Thackeray's "The Rose and the Ring," edited by the Rev. Edward Everett Hale; Irving's "Dolph Heyliger," edited by Mr. C. H. Browne; Miss Martineau's "The Crofton Boys," edited by the Rev. William Elliot Griffis; Mme. de Ségur's "The Story of a Donkey," translated by Mr. Charles Welsh; Jean Ingelow's "Three Fairy Stories," edited by Mr. C. F. Dole; and many more.

*For older
girls.*

Several romances for youth introduce love as an element, and so make an appeal rather to growing girls than boys. "Chevrons, a Story of West Point" (Lippincott) is one of these, written by "B. H. L.," and fully illustrated. An accurate picture of life in the national Military Academy is given, and there is incident and sentiment both.—"A Very Naughty Girl" (Lippincott), by Mrs. L. T. Meade, is the account of an heiress who enters the English home which is to be hers some day, and does not make herself any more disagreeable than the daughter of the squire in occupancy.—"Miss Bouverie" (whose name, we believe, is pronounced as if spelled "booby") sets forth the manner in which a divided family fortune is reunited in the third generation by descendants of opposite sexes. It is written by Mrs. Molesworth and published by Lippincott.—Miss L. E. Tiddeman tells of a victory over self in "Celia's Conquest" (Lippincott), and affords a contrast between French and English life at the same time. The view of French domesticity, it may be noted, is somewhat broader than in the ordinary British novel.—"Teddy, Her Daughter" (Little, Brown, & Co.) is a sequel, after three years, to the popular "Teddy, Her Book." Like the other, it is a charming little character study, showing a profound knowledge of girl nature.—Miss Laura E. Richards writes and Miss Etheldred B. Barry illustrates "Fernley House" (Estes), a story of Western cousins in an Eastern summer-house, with a fire and a gallant rescue by a girl for excitement.—The author of "Miss Toosey's Mission" describes the mournfully disappointing career of a trained nurse in "Lassie" (Little, Brown, & Co.). Forced by sentiment to remain with her father in his village home in England after her mother's death, all her ambitions are brought to nothing, and the end is tragic.—Miss Carolyn Wells ingeniously contrives her "Patty Fairfield" (Dodd), so that she describes (and caricatures a little) four homes in as many different parts of the country, the studious Boston household being perhaps the most assailable of them all. The book is one to chuckle over.

*A few books
with a moral.*

A number of little books are frankly and unabashedly moral, and show collectively a marked advance upon the Sunday school tale of a generation or two ago. "When the River Rose," written by Miss Jane Ellis Joy, tells of a little boy and girl who are in the second story of their wooden house when it is carried off by a flood down the river. They calk the floors with strips torn from the family linen, and reach in safety a spot ashore, where they bring the joy of the gospel to a heathenish

family. — "Ruby, Pearl, and Diamond" are the names of two small girls and a cat, their adventures being written by Miss Emma S. Allen, with a palpable moral. — "Little Maid of Doubting Castle," by Mrs. Mary E. O. Brush, tells of a small stray girl who unites a long-stranded father with his son during the joyous holiday season. — "Rosey Posey's Mission," as Miss Louise E. Baker sets it down, is to bring a haughty little rich girl to a knowledge of better things, Rosey Posey being her little colored maid. — "Tommy Tucker" is a small stray boy who goes to work for a fisherman on the New England coast and eventually cures him of the drink habit in one of its most violent forms. Mr. J. C. Cowdick is the author. — Another family which sets a good example in the matter of total abstinence lives over a grog-shop in "The Upstairs Family" of Mrs. O. W. Scott. The owner has every reason to wish they did not, for the town goes "dry" soon after through their influence. — "The Minister's Twins" are named Hannah Matilda and Elizabeth Ella, and their pious little antics are to be laughed over. Mr. Frank E. Graeff comes near satire in this book. — Miss Felicia Buttz Clark's "Beppino" is a little Italian fiddler living in the heathen blindness of Roman Catholicism and rescued thence by some high-minded American travellers in Italy. All the preceding books in this paragraph constitute the "Inglenook Tales," are illustrated, and published by Messrs. Jennings & Pye. — Of the same sort in intention, if not in form, are Mrs. Maud Ballington Booth's "Lights of Childhood" (Putnam). Firelight, gaslight, moonlight, lovelight, and homelight are appropriately discussed, with no little sentiment and feeling.

NOTES.

To Mr. John Lane's series of "Handbooks of Practical Gardening" has been added "The Book of Old-Fashioned Flowers," by Mr. Harry Roberts.

Mr. John Lane is the publisher of a pretty edition of "Casa Guidi Windows," with an introduction, dated ten years ago, by Miss A. Mary F. Robinson, now Madame Duclaux.

"The Conquest of the Old Northwest and Its Settlement by Americans" is an excellent reading book for young people. Mr. James Baldwin is the author, and the publishers are the American Book Co.

The "Asgard Stories" of Miss Mary H. Foster and Miss Mabel H. Cummings, are told in simple language for children, and include the most important myths of Norse antiquity. Messrs. Silver, Burdett & Co. are the publishers.

Messrs. Doubleday, Page & Co. are starting a series of "French Novels of the Nineteenth Century," and Flaubert's "Salammbô" appears as the first volume. Mr. J. W. Matthews is the translator, and Mr. Arthur Symons supplies an introduction.

Mr. H. W. Wilson, of Minneapolis, publishes a "Readers' Guide to Periodical Literature," which appears monthly, and indexes the contents of sixteen periodicals. The method is cumulative, like that employed in the Cleveland "Index."

Messrs. Ginn & Co. publish an atlas of "Outline Maps for an Historical Atlas of the United States," prepared by Professor F. H. Hodder. These maps are to be colored by the student to represent the progressive

territorial development of the nation, and provide a series of nineteen exercises, for which careful directions are given. Teachers will find this a useful auxiliary for their work in United States history.

M. Marcel Prévost's latest novel, "Frédérique," translated from the French by Miss Ellen Marriage, the well-known Balzac translator, will shortly make its American appearance in an authorized edition from the press of Messrs. Thomas Y. Crowell & Co.

Mr. Henry C. Lahee has written a little book on "Grand Opera in America" for the "Music Lovers' Series," published by Messrs. L. C. Page & Co. It is an interesting compendium of facts, making no pretensions to literary form, illustrated with portraits.

The "Lovers' Library" of Mr. John Lane, embodies an excellent idea, but the publisher does not seem to have made the most of it. Three new volumes have just been added to the series, and contain, respectively, selections from the "love poems" of Burns, Landor, and Mrs. Browning.

A book which certainly belongs in the class of Lamb's *bibliæ abiblia* is "The Physician's Visiting List," now in the fifty-first year of publication, which comes from Messrs. P. Blakiston's Son & Co. It is neatly gotten up, and contains various useful tables, besides the blank pages for daily memoranda.

Gabriel Tellez, better known by his pseudonym of "El Maestro Tirso de Molina," is introduced to American students of the Spanish language by an annotated text of his famous comedy, "Don Gil de las Calzas Verdes." Dr. Benjamin Parsons Bourland is the editor, and the volume is published by Messrs. Henry Holt & Co.

Messrs. A. C. McClurg & Co. announce for early publication a life of Herbert Spencer, by Dr. David Starr Jordan, President of Stanford University. It will be complete to date, and comprehensive in every particular. The lack of any reliable biography of Spencer will undoubtedly insure a favorable reception for a volume by so eminent an authority.

The "Oxford India Paper Dickens," published by Mr. Henry Frowde, is to fill seventeen volumes. The first of the seventeen is before us and contains "A Tale of Two Cities" and "A Child's History of England," which seems a most unfortunate bracketing. There are over eight hundred pages in this volume, which is nevertheless easily pocketable. The original illustrations of Cruikshank, "Phiz," and others are used.

An important addition to the source material for historical study is provided by the "Select Documents of English Constitutional History" which has recently been edited by Professors George Burton Adams and H. Morse Stephens, and published by the Macmillan Co. The whole period from the Conquest to the present time is covered by this compilation, and by means of judicious abridgment a very large aggregate amount of material is provided. The French and Latin documents are given in translation.

Mr. J. M. Dent seems determined to republish the whole of English literature in the neat and artistic little volumes with which readers have of late years become so familiar. Thackeray and the Bible are his latest enterprises, "Vanity Fair," in three volumes, and "Genesis," in one, being now at hand. The Bible is in the favorite "Temple" form, and will make twenty-four volumes. There will also be an introductory volume by the Bishop of Ripon, and the book of "Ecclesiastics" as an expert-

ment,—to see whether the public wants the Apocrypha as well as the Canonical texts. Each book has a special editor, the name of Professor Sayce, for example, appearing on the title-page of the "Genesis." The Messrs. Lippincott are the American publishers of this most charming of Bibles, for which we predict a very large sale.

Dr. Nathaniel Lord Britton's "Manual of the Flora of the Northern States and Canada" is published by Messrs. Henry Holt & Co. It is based upon the text of the "Illustrated Flora" of Messrs. Britton and Brown, but the descriptions are condensed, and the cuts are omitted altogether. This makes it possible to condense the three volumes into one, and the use of thin paper, small type, and narrow margins makes this one of very moderate dimensions, considering the immense amount of matter it contains. The number of species is 4,162, and there are 1,080 pages.

TOPICS IN LEADING PERIODICALS.

December, 1901.

Adirondacks, Snow in the. J. R. Spears. *Scribner*.
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[The following list, containing 175 titles, includes books received by THE DIAL since its last issue.]

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Masques of Cupid. By Evangeline Wilbour Blashfield; illus. by Edwin Howland Blashfield. Large 8vo, gilt top, uncut, pp. 264. Charles Scribner's Sons. \$3.50 net.
Barabbas. By Marie Corelli. Holiday edition; illus. in photogravure by Ludovico Marchetti. 8vo, gilt top, uncut, pp. 480. J. B. Lippincott Co. \$3.50 net.
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